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Book of other wines--than French
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A BOOK OF OTHER
WINES—THAN
FRENCH

by the same author

A BOOK OF WINE

A BOOK OF FOOD

BACCHUS


A B O O K O F
F R E N C H W I N E S



BOOK OF OTHER WINES—THAN FRENCH

By P. MORTON SHAND

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INTRODUCTION :

ON THE CHOICE, CARE, AND CONNOISSEURSHIP OF WINES

"A house, having a great wine stored below, lives in our imaginations as a joyful house, fast and splendidly rooted in the soil Such a wine, in its capturing permeation of us, insists on being for a time a theme."—MEREDITH.

(a) CELLARS

A GOOD, capacious wine-cellar used to be an integral part of the design of every English house, small or great ; but, except in the country, houses are more and more giving place to flats, as a result of the economic stringency of our age. Theoretically, most flats have their own wine-cellar in the basement of the building, but in practice they are seldom used—for wine at least—as a householder's descent to these communal dungeons entails all the guilty and self-conscious sensations of trespassing in someone else's area. The flat wine-cellar consequently tends to become a mere dining-room cupboard in which a few bottles at a time can be kept for daily use, or a portable "cellarette," where, indeed, it is not reduced to the dimensions of a couple of decanters and the ignoble tantalus. This means that the flat-dweller has to buy odd bottles of wine as he needs them (probably at the grocer's), and consume them almost as soon as they are bought. He has my sympathy.

A common misconception, especially among women, is that more or less any vault or recess called a cellar, whether the designation be a legitimate or only a courtesy title, is admirably suited for the storage of wine. This is a grave error. A fine cellar of wine calls for an as honourable and carefully chosen habitat as a fine library. Both afford visible evidence of the culture of the master of the house. Wine is put into cellars not merely to be stored away, but to improve and mature during the period of its seeming neglect.

Certain simple conditions are essential for the proper storage of wine : relatively even temperature, dryness of walls and atmosphere, absolute darkness. The cellar must not be shared with wood, oil, coal, potatoes or other produce susceptible of affecting the wine adversely. An absence of draughts and kitchen, or other, odours and oscillation of the

superstructure of the house by passing traffic, together with stout walls, are further desiderata. Above all a cellar, unless it is to be used exclusively for white wine, should not be too cold. It is for this reason that brick cellars are to be preferred to stone, cement or concrete ones, though cellars hewn out of the living rock, particularly those excavated from porous chalk or limestone, such as are to be found in many of the chief viticultural regions on the Continent, prove admirable for housing wines, whether in the wood or in bottle. The ideal condition, of course, is to have separate cellars for red and white wines, since the former require a slight warmth and the latter a just perceptible chilliness of atmosphere. As this proved an impracticable waste of space, more often than not builders were accustomed, a generation or two ago, to place the wine-cellar in juxtaposition to the kitchen, in order that the bins lining the partition wall could be used for red wines and those on the opposite, and cooler, side for white. On the whole this device may be said to have proved a reasonably successful compromise where the kitchen boiler or range was not in too close proximity to the dividing wall, or the dividing wall was not too thin.

Two main types of wine-cellar are to be found in London houses corresponding to the two periods which have seen the majority of them built ; the Georgian and the mid-Victorian. In the smaller Georgian house—the plain, brick-fronted, two or three windows wide residence—the cellar, vaulted or raftered and usually fitted with wooden divisions, is often decidedly cramped, being too narrow to do one's own bottling in and uncomfortably exiguous for decanting and opening cases, or for binning away. The Victorian era was the hey-day of wine-consumption in England and something of the sumptuousness of that age in the domain of food and drink is reflected in the dimensions of the average Victorian cellar. Even in quite modest-sized stuccoed houses it has nearly twice the size and capacity of its Georgian prototype. The passage-way is more spacious, the ceiling loftier, while the partitions and flooring are usually formed of solid stone slabs. All in all, it may be said that the design of the Victorian cellar cannot be sensibly improved upon within its dimensions as regards capacity or convenience. Both the Georgian and Victorian cellars have generally three vertical partitions with one lateral division on both walls ; the third, or end, wall

being left bare to form a subsidiary bin at need, or to afford space for spigotting a beer-barrel or a spirit-keg. The paucity of the number of bins is owing to the fact, that in those days of plenty, wine was purchased in tens, and even hundreds, of dozens—provision or replenishment often being made only once in a generation—while the varieties in vogue were but few : Madeira, Sherry, Port, perhaps some Hermitage, with sometimes a very little Claret, Moselle or Hock—added as a concession to the ladies.

The real problem of cellar design for the connoisseur of wine—the man who loves to collect several choice or rare varieties and vintages, and to cherish them long before drinking them—is to avoid “covering up” ; to have the wines he may have inherited from his father no less accessible than his latest purchases. By the very nature of things the newest wines tend to become placed on the top of much older bottles for lack of other space, and by the delicate nature of stacking the withdrawal of the latter soon becomes virtually impossible. The newer a wine the longer it must be left undisturbed and the greater the number of years before it will be needed, or is fit to drink ; while the oldest wines should always be handiest for immediate use. If one wine must be covered up by another it is the old which should cover the new and not *vice versa*. This is the problem in a nutshell. There is always plenty of largely unusable vertical space ; there is always a dearth of horizontal accommodation where the wine will be secure from being buried under later acquisitions. Only those who have had to stack and re-stack whole bins at a time to rescue wine fast passing its prime, or in order to place new wine on the ground level, will realize the full force of these inconveniences. Hitherto the only real palliative has been in the guise of expensive metal honeycombs (each cell of which accommodates a single bottle that can be withdrawn without disturbing its neighbours), designed to fit into the existing bins. But in addition to its expense this expedient has another drawback : the wine can no longer be binned away in a double stratum neck to neck, as is the general rule, whereby the cellar's capacity is rather more than halved.

The ideal cellar should provide a separate and readily accessible bin for each separate variety of wine, or vintage, by a judicious distribution of the partitioning of the wall

space among a much larger number of smaller bins of two, four and, at very most, six dozen capacity. At present, with even as small a selection as fifteen or twenty different kinds of wine, this is only possible in those long passage-like cellars such as are sometimes found in large country houses.

(b) CRADLES

It seems scarcely necessary to emphasise the fact that a Burgundy wine-cradle must not be used for Bordeaux, or *vice versa* ; or a half-bottle cradle of either used for a whole bottle, or the other way about. Yet this only too frequently happens in restaurants, where often but one shape or size is kept. The angle for pouring is quite different in each of these cases, and the wrong kind of cradle increases the ever-present danger of a " tilt-back " occurring when an old wine is being poured—a movement which, however slight, is often sufficient to stir up the whole sediment. In its own proper and appropriate cradle a bottle can be uncorked where it lies without spilling a drop. Placed in an alien nest it nearly always revenges itself for the indignity by gushing forth half a glassful on to the table-cloth.

(c) CORKSCREWS

Corkscrews are a very important consideration when it is borne in mind that the model waiter's ambition should be to draw a cork with the minimum of force, or of oscillation to the bottle ; and, above all, to succeed in extracting the cork cleanly at the first attempt. Some sort of lever corkscrew is, therefore, desirable : preferably the kind which resembles a jack-in-the-box, or an expanding telephone bracket. But the best of all for old wines is the Italian " Ideal " type which looks like a tuning-fork. This form of extractor does not pierce the cork. Two steel prongs, one longer than the other, are insinuated between the inside of the neck of the bottle and the surface of the cork that blocks it. The cork, trapped between the two prongs, is gently expelled intact by a simultaneous rocking and turning movement. The drawbacks of this type of corkscrew are that it is apt to chip or grind off small fragments of glass from the flanged lip, and that it is often just too large in span for use with half-bottles. Moreover, where a cork is sunk slightly below the flush level of the mouth of the bottle it has a tendency to drive the cork

further down—sometimes irretrievably so. (Whenever a cork is driven into the bottle decant the wine at once. If part of the cork is broken off and drops into the bottle, strain the wine without delay as well).

Watch a waiter opening your bottle as you watch your change after making a purchase. 'Reverent' waiters are now rare indeed. No Italian waiters have any real respect for French wines, while the limited respect of English waiters is confined to crusted port. See that your waiter drives his corkscrew into the cork *straight*, and with due care and attention. A bottle of wine cannot possibly be opened properly in a hurry, or when the waiter's head is turned away shouting an order to his fellow. This is one of the most frequent causes of badly shaken wine. Always refuse a muddy wine. Even if it is not dead or sick, and only suffering from being wantonly stirred up, it is pretty certain to be unwholesome, if not unpalatable. Always insist on seeing the cork as soon as it is drawn, as most modern waiters whisk it away, either from mere ignorance, or else on account of the 'give-away' it so often proves in relation to the claims of the wine-list. In restaurants noted for their cellars, your inspection of the cork will always be invited. See that your waiter removes *all* the tinfoil from round the mouth of the bottle before attempting to draw the cork. The almost invariable practice of modern waiters is to cut off with a knife only that thin disc of metal which immediately covers the cork. This results in the wine, as it is poured out, coming in contact with the tin foil, which is liable to impart to delicate and aged wines a very noticeable and unpleasantly metallic taste.

See that your waiter wipes the *inside* and *outside* of the neck of the bottle carefully with a clean cloth (a napkin is usually too stiff and starched for the purpose) before attempting to pour out the wine. Then remove all small fragments of cork and sealing wax from the first glass with a spoon (never with steel) as rapidly as possible. On grounds of thoroughness it is best to do this yourself.

(d) CORKS

Mistrust all short corks. They are never used by good bottlers or shippers, even for cheap wines, the single exception being in the case of Tokay. Good corks cost anything from 3d. to 6d. each and are cheap at the money, for a wine

is absolutely at the mercy of its cork. (Sealing-wax, if not too friable in composition, is really a better protection to the cork against the outside air than the neater looking metal capsule). The degree to which a cork is stained is a pretty fair guide to a red wine's age in bottle, though different types of wine stain corks within the same period to astonishingly different degrees, just as some corks take the stain of wine better than others. This stain can be faked—though it does not often happen nowadays, buyers having ceased to be sufficiently critical to pay any attention to such niceties. The cork of a wine between six and nine years old should smell of the wine and nothing else. Dr. Middleton, it will be remembered, when inspecting Sir Willoughby Patterne's cellar, exclaimed, "The corks excite my amazement." Good corks should always please and astonish the beholder by their straightness and youthfulness even in extreme old age. An old cork is one that has lost the spongy pliancy of its youth ; it is more or less set and wooden, and cannot any longer be compressed sensibly between the fingers. The corks of red wine usually last much longer than those of white. (It is best when replacing the original cork in its bottle to invert it, after having first cut off the last eighth of an inch or so which was previously covered by the capsule or sealing-wax). A cork may often smell corked when the wine is not impaired. Taste rapidly to ascertain, for the first mouthful will tell you in no uncertain manner. Always insist on a corked, or muddy, wine being replaced at a restaurant. It is a sign of a bad restaurant and a poor cellar if any difficulties are made about doing so. If you are sure of your palate there is no earthly reason why you should let your own judgment be over-ridden by an interested wine-waiter or reception-manager. Fine, evenly-stained, empurpled, branded corks—such as those magnificent three-inch, straight-grained specimens which are part of the traditional panoply of the great *Crus Classés* of Bordeaux—inspire a confidence and enthusiasm of their own, such as no mere label, however classic, can hope to arouse.

(e) THE TEMPERATURE QUESTION

Red wines should never be drunk cold. Fine Bordeaux and Burgundies have hardly any bouquet, or flavour, at that temperature which chills the hands. They need a slight,

even warmth to bring out both. But good wines must never be warmed, in the sense of their being put near the fire (there are houses where I have even known them to put Burgundy in the oven for a minute or two, with what results can be imagined), or, more sacrilegious still, plunged into a hot bath. (At some restaurants the barbarous practice prevails of serving Burgundies in winter in an ice-bucket full of warm water). Red wines should be allowed gradually to assume the temperature of the room they are to be opened in, for any rapid change of temperature may prove fatal to them. Here they should be allowed to stand for from four to twenty-four hours, or longer, according to circumstances, before they are needed. If the wine is still a little on the cold side it can be gradually warmed by chafing the sides of the glass with the palms of the hands till the wine has had something of the blood's warmth communicated to it.

Fine white wines are usually better brought straight from a cool cellar than actually iced. In restaurants the ice-bucket is unavoidable, but care must be taken not to let the wine get too cold, when the flavour instantly suffers, often irredeemably so. The bouquet and flavour of very fine old Hocks dissipate perceptibly minute by minute. They must be drunk rapidly to be properly appreciated. There is a myth that white wines 'keep open' better than red. Recorked Hock is a dreadful revelation on the second day. Hence 'Hock and Seltzer' of the Eighteen-Nineties. Moselle is rather less ephemeral. Many white wines, good and bad, discolour fairly rapidly when once opened. To put ice *into* any white wine with a name (save, perhaps, *Bianco Secco*) is a far graver gastronomical sin than eating mutton with mustard.

(f) DECANTING

"Décante, déchante !"

Never decant any red wine unless it is too old to be avoided. A decanted wine inevitably leaves something of its body and soul behind it in its old home. It is far better to sacrifice a third of the bottle. (It is, however, only fair to say that there are two schools of decanting: the one warmly in its favour, the other eloquent in denunciation of the practice. In Bordeaux any fine Claret of more than a decade in age is invariably decanted). In any case, few waiters to-day know how to perform this sacred rite. When decanting is

absolutely unavoidable, slightly warm the decanter, which must be perfectly clean and dry, and then filter, very slowly, through a wine-strainer. For this purpose cotton-wool is superior to litmus paper. The cotton-wool should be very thinly, but very uniformly, spread over the perforated surface of the strainer and well saturated with the wine in the first place. Then proceed *very* gradually, a little at a time, decreasing the flow and increasing your deftness as the lees are approached. Leave the decanter unstoppered for at least an hour before consumption. In a cold room even the glasses should be slightly warmed before the wine is poured into them.

(g) GLASSES

Fine Bordeaux or Burgundy must never be served in small glasses (I know houses where both are served in what are virtually Port glasses, with the result that I have never been able to gauge the real quality of the wines they contain) or in glasses filled to the brim. The proper glasses in which to taste great wines are vast, tulip-shaped bowls, mounted on very short stems and made with purposely narrow brims, called "*verres à dégustation*." (A celebrated connoisseur of Beaune, Commandant Voillot, used to drink Burgundy out of a bell-jar cheese-cover). These enable the wine to be swirled rapidly round and round, without any danger of its spilling over, so as to accelerate evaporation and thereby bring out its full bouquet, or perfume. Unfortunately, these glasses, which hold nearly a quarter of a bottle but are never filled to more than a third of their capacity, are all but unprocurable in England, though similar, rather smaller glasses are still sometimes used in London for inhaling the far less subtle ethers of Cognac Fine Champagne. René Pujol, a noted French *gourmet*, has recently been preaching a crusade of "*les grands verres pour les bouteilles sérieuses*," on the principle that the better the wine, the larger must be the glass to drink it in.

The Germans use tall light-green glasses on very slender stems for their fine wines. This is a pity, as they mask their wonderful colour. Uncoloured glasses should be used for *all* wines. This exposes a poor colour and enhances a fine one.

(h) RESTAURANT WINES

*" Prince, de Dieu soient maudits leurs boyaux,
Et crever puissent par force de venin
Ces faux larrons, maudits, et disloyaux :
Les taverniers qui brouillent nostre vin."*

—FRANÇOIS VILLON.

As a general rule you will not be far wrong in mistrusting all restaurant wines in advance (anyhow, in England). Restaurant-proprietors purvey wines primarily to make a profit on them from anything between 60 and 200 per cent. compared with retail prices at a wine-merchant's. But even this does not satisfy them. More often than not they buy their wines in the cheapest markets, selecting wines of inferior vintages and shippers, well knowing that their *clientèle*, which has got to drink something, is completely at their mercy. Where this disgraceful practice does not obtain, restaurants are becoming more and more mere ' tied-houses ' as far as French wines are concerned for a triumvirate representing three ' selected ' firms among the big Bordeaux, Burgundy, and Champagne shippers. It is a great pity that the old custom of paying corkage, or rather of availing oneself of the opportunity to do so, has died out. (Dean Swift often took his own wine with him, even when dining with the wealthiest among the epicurean nobility of Queen Anne's Court). Not only did this fully protect the diner who had wine of his own to bring at need, but it also acted as an incentive to landlords to stock good wines. Restaurant wines in England were never so bad as they are, with few exceptions, to-day ; nor in any past decade have proprietors dared to exact such scandalous profits on their sale. It is high time that managements of hotels and restaurants were forced to improve the quality and reduce the price of their wares very appreciably. But this is not likely to happen unless and until the public shows greater discrimination in what it drinks, and greater firmness in refusing to pay such outrageously extortionate tolls for the doubtful privilege of consuming wine away from its own table. The public has now, as always, the remedy completely in its own hands, if it cares to use it.

To ask a waiter's advice regarding the merits of a wine-list is a dangerous procedure. On the other hand, a wine-waiter may, and should, be willing and able to give helpful

and disinterested advice. The simplest form of test is to see whether his recommendations invariably follow an increasing scale of cost compared with what you had contemplated choosing. Even then it may be as well to be persuaded by him, without consenting to become his dupe, bearing in mind that the cheaper wines in many restaurants are expressly chosen of a quality nicely calculated to frighten diners into taking the plunge of ordering 'something rather better.' In any case, there are so few waiters or managers in England to-day who know anything about wine, hotly though this will be denied, that the sagacity and integrity of the advice of the former and the precise considerations which guide the latter in the stocking of their cellars, are matters of relatively secondary importance. When buying wine for your own cellar, or even more or less for daily cupboard use, always buy samples first and taste them carefully, after they have had a week or two's repose, before committing yourself to an order. Avoid buying half-bottles of fine wines. The flavour never develops in them so well as in the full-sized bottles, and the wine is apt to be shorter-lived. On the other hand, nothing is more disagreeable and disillusioning than a recorked wine consumed on the second day after opening. One of Napoleon's bitterest grievances during his captivity in St. Helena¹ was that he was given such a small allowance of wine that the bottle had to be corked up and kept for the next day.

(i) TASTING WINE

"L'ordre des boissons est des plus tempérées aux plus fumeuses et aux plus parfumées."—BRILLAT-SAVARIN.

Fine wine should delight the eye, the nose, the tongue, and the stomach to an equal extent, thereby forming one harmonious impression on the senses thus called into play. All good wines should smell and taste *clean*, with no unpleasant secondary odour or disagreeable after-taste. The art of appreciative tasting depends on the union of sight, scent,

¹ The grievance was as likely as not a trumped up one, for one of the first actions of Sir Hudson Lowe after his arrival was to raise the maintenance allowance of Ladywood from £8,000 to £12,000 a year. This permitted of an average consumption of two bottles a day per head for the whole establishment, while each of the principal domestic servants of Napoleon's household was allowed a bottle of Claret a day: the claret in question costing 40/- a dozen.

and palate. First there is the colour of the wine to be considered and admired ; then its mysterious and individual bouquet, or perfume ; lastly, a combination on the tongue, nose, and palate of the separate actions of holding the wine in one's mouth, aspiring its savour into the nostrils as it is rotated round the mouth with the tongue, whereby the full complexity of its successive flavours is extracted ; and, finally, the act of swallowing itself, that gives the keenest and subtlest reflex of the flavour, which this motion throws back on the palate with an enhanced and still more definite sharpness. Moisten your lips and the tip of your tongue with the wine before taking the first mouthful, which should be a generous one. This accustoms the tasting, or gustatory, pores to the whole volume of mingling and succeeding aromas which form the cumulative flavour of the wine. No fine wine can be tasted all at once. To taste to perfection the wine should not be swallowed at all, but spat out, after being held long in the mouth, well rinsed round it, and frequently thrown back against the uvula. This, it is true, is impossible in restaurants and at dinner parties, but can be practised secretly in the privacy of the home. Anyhow, it is, of necessity, the custom of all professional wine-tasters, and has that to commend it. Discussion of such components of a wine's flavour as the 'fruit,' the '*moelleux*,' or marrow, the '*sève*,' its sappiness, or pith, and the quintessence which forms the after-taste, are usually, in the limited state of the vocabulary of wine, more confusing than informative or serviceable to proper appreciation. The Bourguignons say that one should swallow a very little at a time, 'chewing' one's wine in the way that birds drink.

"Wine," said Brillat-Savarin, "is the king of liquids and carries exaltation of the palate to the furthest degree. When one drinks, as long as the wine is retained in the mouth one has an agreeable, but not complete, perception of its flavour. It is only at the moment when one ceases to swallow that one can really taste, appraise and appreciate the aroma peculiar to each kind of wine. A short interval is necessary before the *gourmet* can pronounce 'It is good,' 'passable,' or 'bad' ; 'By Jove, it's Chambertin !,' or 'Good Lord, it's Surèsnes !' True connoisseurs 'sip' (the English word is used) their wine, because at each mouthful, when they stop imbibing, the sum total of the pleasure they would have

experienced only once, had they swallowed their glass at a draught, is repeated. The palate, unlike the sense of hearing, cannot appreciate two impressions at the same time and in the single act of ‘*gutturation*.’ It can, however, experience two, or even more, successive flavours. It is always with a short stretching out of the neck and a nose to port that the ‘*professors*’ deliver their judgments. Are there not epicures among us who can discern in what latitude the grapes of a given wine have ripened as confidently as a meteorologist can predict an eclipse?” Talleyrand explained the art of *dégustation* to a tyro who had sought his guidance as to the proper way of doing justice to a fine wine, in these words: “First you caress your glass with the palm of your hand so as to warm it. Next you rotate the wine gently in order to liberate its bouquet. After that you take it to your nose to inhale its fragrance, and hold it to your eye to admire its fine colour. And then . . . you put down your glass again and begin to talk.” “*Et puis on cause !*” An admirable *mot*, for a wine that is worth discussing at all deserves an equal amount of comment before and after it is tasted.

Seek to train your palate. It is as much worth the trouble as any other faculty, whether a Bridge memory or the grip of a golf club. Every time you drink a bottle of wine, good, bad, or indifferent, seek to memorise its excellencies or defects, and compare it in retrospect with the same wine of other vintages, with similar types of wine of another, or the same, vintage, and even with quite different kinds of wine. It is astonishing within what a short time, given a little serious application and enthusiasm, a virgin palate can familiarise itself with the broader symphonies of flavour which represent the rough divisions in type, or detect an affinity between wines of the same region and vintage.

Never smoke with, or even for some time before, an even moderately good wine. The slightest puff of smoke in a glass of wine or Cognac immediately kills all trace of bouquet. In the case of a really fine wine, were it the finest cigar in existence that you light, you are guilty of blasphemy and the action of a Vandal. The finest wines—the *nata mecum consule Manlio*—should only be tasted either on a more or less empty stomach, or after, never during, a meal (the lighter the better). It is a pure and rather vulgar myth that all dinners should end with Port or liqueurs. A fine old Bordeaux or

Burgundy, or Tokay, makes the most fitting finale to any dinner or banquet. In fact, the only thing that should ever be allowed to succeed either is a fine Cognac, or Armagnac. Nor can fine wine be appreciated after the strongly-alcoholic and palate-deadening effects of that barbarous concoction, a cocktail, at the beginning of a meal. Even Sherry, however dry and delicate, being not a natural, but a fortified wine, should be eschewed in this respect. Wines should always follow one another in an ascending scale of alcoholic volume, quality, and age in bottle ; and their order and choice should be such that no one of them might cause its predecessor to be regretted. (There are divergent views as to the propriety of mixing white and red wines in one repast. Brillat-Savarin defended the practice because, in his opinion, after the third glass of even the finest wine, the saturated palate can react to no more than blunted sensations. The present writer confesses he has found it a regrettable procedure in more cases than not). No one can expect to taste properly with a cold, or when bilious. When tobacco tastes nasty, wine will also. But tobacco plus cocktails as a prelude to fine wine is *the* enemy, the one unpardonable and uncondonable sin in any true wine-lover's eyes.

It was only a hundred years ago that such an avowed admirer of England and the English as Brillat-Savarin could write "*les Anglais boivent les vins les plus fumeux et ne se retirent pas toujours sans aides.*" The *amateur distingué*, the same author informs us, is he who, having drunk the best wines, and, with suitable precautions, even the most famous, can retire to rest confident of enjoying an untroubled night's sleep as the reward of his discriminating moderation. Darius wished his tomb to bear the inscription that its occupant had always drunk well but had never got drunk. Good wine should never be wasted on the impious, or on mere unappreciative Goths. There is always whiskey or water for these.

To clean your palate, between wines or otherwise, the best resources are a morsel of stale, crusty bread, sprinkled with salt, a dry biscuit, Spanish olives in brine, or salted almonds. One can seldom or ever do justice to a succeeding wine, which one passes to from a previous one, without cleaning the palate, unless it belongs to the same family and vintage. Never drink red wines with pastry, or with any

fruit, save melon. The only permissible accompaniment of really fine red wines are nuts—for those who like them. After eggs, and egg dishes, all red wines taste bitter, owing to the sulphur the palate has absorbed. Red wines should not be drunk with *hors d'œuvres*, oysters, or any fish or salads. They go admirably with rich sauces, roast joints and chicken, and, above all, game and any kind of cheese—the stronger the better, particularly Roquefort (which has been called ‘the Drunkard’s Biscuit’) and that noblest cheese of France, the peer of Wensleydale—Gex.

(j) HINTS ON WINES

“Aimer et savoir aimer, ce n’est pas la même chose.”

As a red wine gets older it grows slightly paler in colour, till finally it reaches the beautiful onion-peel hue so much admired by connoisseurs, which “tells of a certainty that Time has embraced the wine-flask.” If it does not it is a pretty sure sign that it is a much-blended wine which has been ‘toned-up’ when young. White wines usually grow a tawnier and more augustly venerable gold with age.

A wine that casts a crust on the bottle is usually a good wine, but many excellent wines, whether pasteurised or not, leave no stain whatever and have likewise practically no deposit. These crusts, which are usually crystallised tartaric acid and surplus tannin, are of two kinds : that which is hard and fast and that which readily re-dissolves in the wine (as in the case of Hermitage) when the bottle has been slightly shaken. Special care must be taken with the latter, and ample time given the wine to recover its clarity from any such involuntary reamalgamation. White wines usually have far less deposit, lees, or crust, and more often than not none at all. The cause of the formation of these crusts is that during the whole of the wine’s life—for a wine, it must never be forgotten, is a living organism—the protracted processes of fermentation continue in some slight degree, in the course of which all impurities and by-products, having no other avenue of escape, are thrown off on the sides, or to the bottom of the bottle.

When it is said that wine is a living thing the phrase is not usually interpreted otherwise than in a figurative, and rather poetic, sense. Yet from the moment of its birth, or

the completion of its fermentation (for in the state of must it can only be regarded as an embryo, and imprisoned in the grapes of the raceme as a nest of still unhatched eggs), wine gradually outgrows its growing-pains, its youthful headstrongness and the other transient blemishes of immaturity, and steadily improves in every quality to which it is heir the nearer it approaches to the ripeness of manhood. When once, very slowly and with an ever diminishing tempo of growth, it has attained its full prime, it usually remains in a state of suspension for some years, equivalent to a hale middle age, in which no particular changes are apparent unless it suffers rough usage, or an unpropitious change of climate. Thereafter wine starts to fall into a senile decline, which is usually of more rapid progress than with man, its master and its servant. In this stage it becomes astringent or bitter and finally flat and inanimate. The wine is now dead. The worm that dieth not is at hand. Soon the wine will decompose into its chemical constituents, or turn into a sort of vinegar. Such is the life of a wine with which all those who have made it, bought it and kept it are familiar. The mysterious influences to which this life are subject are, however, not so well known. Wine, like man, is imbued with the spirit of filial piety. Each year as the vine, "*le glorieux bois tortu*," passes anew through the four great crises of her being—rebirth, adolescent maidenhood, conception and the long travail at the end of which she brings forth the ripe fruits of the vintage (the vine is feminine in all languages, just as wine is masculine)—the wine, her offspring, suffers a sympathetic excitement and distress in a degree often amounting to functional disorder. The seasons at which, as the French say, the wine is troubled and 'labours,' are the *débourrage*, or the first budding of the vine-shoots in Spring; the *floraison*, or the flowering of the vine in May; the *véraison*, or the forming of the racemes in high summer, and the *vendange*, or the ripening of the grapes for the wine-harvest of the autumn. At these periods, and more particularly during the blossoming and the vintage, wine, like a man in a state of nervous agitation, is "not quite itself." In some cases, indeed, it is almost undrinkable. But this ague is of short duration and the passing distemper leaves the health of the wine unimpaired. No scientist has yet been able to account for this telepathic pain which the

parent vine inscrutably communicates to the blood of her grapes years after their clusters were separated from her branches. It is generally the younger and more tender wines that are most affected, though cases have been recorded where these manifestations have continued for twenty-five years : as long, as it were, as the wine could still feel the promptings of family sentiment and respond to the family instinct. Most mysterious of all is what happens to European wine that is taken to Australia, South Africa or South America : climates where the vine buds, flowers and fructifies at seasons of the year which are quite different from those corresponding to the same changes in its natural history in our northern latitudes. Instead of reflecting these changes, if at all, as and when they occur in the lands of its exile, the European wine continues loyally, year by year, to be distressed in the particular weeks of those particular months which synchronise with these various stages in the vine's development in far off Europe, according as the putting forth of her leaves, her blooming and the ripening of her grapes may be late or early at home, for all the world as though it were maturing in the cellars of its own native *château* beside the vineyard where it was grown. To the puberty and parturition of the local Australian, South African or South American vines growing near its prison walls it remains utterly and obstinately insensible. It has long been recognised, too, that the changes of the moon have a disturbing influence on wine, though this was once regarded as no more than an ignorant peasant superstition. All conscientious and experienced wine-growers and wine-merchants are careful never to rack, fine or bottle any wine, even the merest *vin ordinaire*, during these lunar periods, or when stormy or thundery weather is prevalent, choosing for preference calm, dry weather with a slight north wind. Wine is never so fine, never so characteristic, as when it is drunk where it has matured, within sight of the vines it sprang from and the wine-press in which it was vinified.

In poor years there is often singularly little difference between the highest class of wine and mere *vin ordinaire* from the same region. Many wines of splendid vintage years turn out but poorly. Many other wines, great and small, of poor, or indifferent, years prove admirable, especially if drunk young. (The less 'body,' or alcohol, a

wine has—and this is the sun's part in its production—the quicker it matures and the shorter time it lasts). There can be many quite simple reasons for these exceptions to the general rule of a vintage. The sun may have warmed one side of a hill during the summer at the expense of the reverse slope, or a certain vineyard may, exceptionally, have been spared early frost or devastating rains just before the vintage, in a much afflicted district. The valleys of the Rhine and its wine-growing tributaries, which lie athwart the northernmost limit of the vine, have always suffered from uncertain vintages : one good to three bad being a fair average. Thus the custom was to fill new casks with the vintage of some exceptionally fine year and replenish them only, when replenishment became necessary, with wines of succeeding years of equal quality. Such wines were always classed in the XVIIth. and XVIIIth. Centuries in Germany as belonging to their original vintages, although a *Füder* of 1648, 1726, 1753 or 1783 Rhenish might have had as many component vintages to its score as a bottle of 1834, 1865, 1870 or 1873 Solera Sherry. Such casks, being highly esteemed and long conserved, were often richly carved, because the cask was the wine's permanent, not its temporary home. The palate is a better guide and book of reference than any table of good and bad vintages, which is bound to enunciate rather sweeping generalisations that obviously omit many notable exceptions to the rule. Plenty of sunshine and little rain or frost are not everything in the making or marring of a good vintage. Prolonged, bright sunshine just before and during the vintage is the great desideratum. Careful and loving treatment in cellar has done wonders for many a wine that started life under the most dismal auspices. Rough, or ignorant, usage has ruined as many which began their careers, metaphorically speaking, with eighteen carat gold capsules. Many good wines, again (especially of the war period) suffer from having been bottled either too early or too late. Therefore, train your own palate rather than be at the mercy of a wine-merchant or a wine-waiter.

A good bouquet is an almost infallibly good sign, though many fine wines have none, or so little and delicate that only a sensitive, trained nostril can gradually detect them. The characteristic bouquets of the "great wines" are as un-mistakeable as are their flavours, to which they are the

necessary and informing complement, the one entailing the other like soul and body. Where the bouquet exceeds the flavour in volume it is usually a sign that the wine is 'going off.' "Uncertain as a woman is a wine of ticklish age," says Meredith, who was wiser in wine than in women.

Few wines, indeed, however great, are not at their very best when between twelve and eighteen years of age, and, though many of them will keep for decades longer, none of the wines of the post-*phylloxera* period are likely to last as prodigiously as the almost fabulous giants of the first three-quarters of the last century.

The adoption of bottling on the estate of the vineyard itself has been becoming more and more general since the war. The public should do all in its power to support this movement, since it affords the most effective protection as regards purity and veracity of origin, and the authenticity of the vintage declared, which can be reasonably expected, besides tending to eliminate the profits of several unnecessary categories of middle-men and the tampering with or adulteration of the wine (by no means unknown) between its departure from the grower and delivery to the distributor or consumer. I admit that these estate-bottled growths are not always available, and that is why I have in many cases given the names of trustworthy shippers of different wines. If I buy a bottle of wine described as Volnay in France or Nierstein in Germany, I know that the wine in question is probably a blend of Volnay or Nierstein wine of fair but naturally not superlative class together with 'wines of the neighbourhood of like or equal quality'—a very vague phrase. Of course, a great deal will depend on the firm that bottles the wine. If the vintage year is added, then I can be reasonably sure that the wine, or amalgam of wines, in the bottle does indeed belong to the vintage indicated. But if, instead of buying a bottle labelled simply Volnay or Nierstein, I buy one labelled, say, Volnay Clos des Chênes or Niersteiner Hipping, the position is immediately altered. Here I can be sure (*a*) that the wine is true and unblended Volnay or Niersteiner from the Commune of Volnay or the Gemeinde of Nierstein and no other, (*b*) that it is wine made from the grapes of a particular vineyard: *i.e.* from vines grown on a particular and geographically defined plot of ground at Volnay or Nierstein called Le Clos des Chênes or Hipping; because if

these wines—and wines of this class are only handled by well-known and reputable shippers—are not all that they purport to be a very grave fraud has been perpetrated according to the French law in regard to what is called *appellation d'origine*, and according to the German law touching the *Ursprungsbezeichnung des Orts und Gattungsname*, which would be heavily punished if discovered, and which plenty of people in those countries would soon detect and hasten to denounce. Thus it will be seen that the higher the class of a wine the greater the protection given to it, because by the nature of things a choice wine is grown on a very limited extent of ground and the quantity of it is very restricted, while the demand would be always much greater than the supply if the price factor did not intervene to redress the balance.

If your wine-merchant will not get you the wines you want, estate-bottled or otherwise ; or requires you to pay an unduly high price, or order an inconveniently large quantity, if he consents to do so, nothing is simpler than to import them yourself. This course will save quite an astonishingly large amount of money per bottle and presents none but imaginary terrors to those unaccustomed to commercial transactions. A maximum of five or six letters and two separate payments are involved. Your bank will undertake to pay the foreign wine-grower, or wine-merchant, in his own currency for the cost of the wine ; while the English shipping agent, through whose hands the consignment—perhaps only a single dozen sample case as a trial—passes, once it reaches this country, will communicate with you of his own accord, and, at your request, meet all the various clearance charges for freight and duty and render you a single account including delivery to your own home. Indeed, this experience is almost to be courted as a revelation of the scale of profits made by the average English wine-merchant. Only in those cases where the firms concerned have accredited English agents—and these firms are in the minority and by no means necessarily the best—will a foreign grower or shipper make any difficulty about accepting your order. In France, direct orders to the producer from the private consumer are now becoming quite a recognised practice which many excellent smaller firms deliberately encourage.

Though by the law of France no wine may bear the name of Bordeaux which was not made from grapes grown in the

Département of Gironde, it must not be forgotten that the town of Cette—to choose the most glaring instance—is a very Sodom and Gomorrah of vinous iniquity, where by judicious blending with hot and inferior wines from Algeria and the Midi, or *Benecarlo* from Spain, together with a little ‘scientific’ aftercare, any and every variety of wine, from British (by which is meant the national palate in) Beaune to French “Port” can be readily ‘produced’ (i.e. manufactured). In 1897 from 5–600,000 hectolitres of liquids falsely described as foreign wines (such as Port, Sherry, Malaga, Madeira, Cyprus, Samos, Marsala, etc.) were despatched from Cette. It used to be said that in this town you could order 50 hogsheads apiece of Port, Sherry, and Bordeaux at 9 a.m. and take delivery of the finished mixture at 4 p.m. the same day. Writing from Marseilles in 1837, Stendhal states that he saw there a “lodge or manufactory of wines. With wine, sugar, iron-filings, and certain floral essences they make here the wines of all countries. I was assured by a pompous personage in charge that neither oxide of lead nor other noxious substances were employed by this firm : assurances which carried scant conviction for me.” Since those days conditions in this ‘industry’ have not perceptibly improved, while its scope has increased enormously.

Remember, too, that it by no means necessarily follows that the varieties of any particular wine most in evidence in English wine-lists are, ipso facto, the best, French and German wine-lists usually coincide with our own only at very few points. The most absurd legend of all is that the best comes to England and only inferior qualities are consumed in France, Germany, or elsewhere. The French and Germans may be trusted to know rather more about their own wines than we do, and are far too fond of good living to seek to stimulate the export of the so severely limited quantities of their *very* choicest growths—especially when there is no difficulty in disposing of many qualities to foreign nations which they consider vastly inferior wines. If you are still sceptical, ask any Frenchman who really knows what he thinks of the French wines consumed in this country. It will prove a humiliating, but enlightening, experience which you cannot fail to profit by !

Stamp-collecting for boys used to be encouraged by their parents because it was supposed to help them to learn

geography. The appreciative drinking of good wine teaches history, geography, and many other useful things besides. There is first of all the country which produces the wine to be considered ; then the precise region of that country ; the associations with both that arise in the mind ; the lives of men who have left a name behind them in the world, whether natives or strangers, who drank and loved this self-same wine. There follow such considerations as the kind of vine, soil and climate ; local peculiarities of cultivation and vinification that have formed its flavour ; the colour, whether red or white ; the year of the vintage concerned and the memories that year engenders ; the date of bottling ; the shape of bottle ; the proprietor's, shipper's, and bottler's names ; when, where, and why one bought the wine and how far it has fulfilled or deceived one's hopes ; the praise or criticism it has inspired among one's friends.

(k) THE ADULTERATION AND FALSIFICATION OF WINES

*“ . . . et ne vous fiez pas à l'art des empiriques
Qui souillent nos boissons de mélanges chimiques.”*

These wicked practices were known even in ancient times, and the classics not only give us several instances of wine that was *condita*, or spiced, which Evenus discreetly calls “tempered by the Nymphs,” but even catalogue the ingredients of its more general sophistications. Wine, an eminent French chemist has said, suffers perhaps more in respect of adulteration than any other article of human consumption. It used to be said that pure wine was as rare in Paris as a virgin of twenty summers. In the Middle Ages these abuses became so notorious that it was necessary to institute a Wine Police in France. This office was usually performed by the town crier who had authority to taste any inn-keeper's wares and inspect his measures and cellars. It was within the power of the town crier to force all taverners to sell at “the King's price” : *i.e.* the price at which the Kings of France sold the wines of the great royal vineyards in the Orléanais year by year. The progress of ‘commercial’ chemistry has more than kept pace with progress in the chemistry of vinification !

A simple list of adulterants may give some idea of the manifold iniquities that are current. Proper laws regulating

the purity of wine are usually only to be found in wine-producing countries. It is as well, then, that the British wine-drinker should be familiar with the protection which the laws of France and Germany provide in regard to their own wines.

Here, then, are some of the ingredients, variously noxious, most commonly employed : alum, borax, acetate of lead, bi-carbonate of potash, carbonate of soda, chalk, glycerine, barium, strontium, boric acid, sulphuric acid, salicylic acid, tartaric acid, nitric acid, copper, zinc, salt, sugar, saccharine, molasses, glucose, cider, perry, and, most common, if least deleterious of all—water. Plastering, it will be seen, is a common, almost a universal, part of vinification in hot countries. The French law permits of a maximum of 2 grammes of plaster of paris per litre, though the practice, once scientifically advocated, has now been shown to produce no real advantage and several marked disadvantages, such as a peculiar harshness and enhanced acidity of flavour.

It will be as well, perhaps, to give some brief account of the various processes to which wines are sometimes subjected.

Pasteurisation (the name, it is hardly necessary to add, is derived from the great chemist, who did more for wine than any man who has not made it) is simply the boiling of wine at a certain temperature for a certain period, as with milk, in order to obviate maladies of the adolescent wine after bottling, to which all wines more or less are subject in greater or less degree. Some connoisseurs claim that it affects the delicacy of flavour and bouquet. The practice, though it tends to bring the young wine well forward and largely arrests its subsequent development in years to come, is quite innocuous, and indeed, for the ordinary run of a great many table wines of unsatisfactory vintages, decidedly to be recommended. Many of the finest wines are invariably pasteurised by their proprietors, regardless of the excellence, or reverse, of the vintage. *Chaptalisation*—the name being derived from the celebrated chemist of that name who first advocated the practice—is something of a euphemism for sugaring (*sucrage*). It is now legal in France within certain pretty severe limits, and is said to have conferred great benefits on the wines of regions placed rather perilously near the northern limit of the vine, such as Burgundy or Moselle, by enabling those of wet years to produce sufficient alcohol to develop properly.

This process must only be carried out with pure, preferably only with cane, sugar, and on no account with fecule or glucose. The result of chaptalisation is simply to supply the exact degree of grape sugar which the must of any given vintage happens to be deficient in (this can be accurately measured, just as the degree of intensity of the coloration, and even the exact chromatic tint, of any given wine can be ascertained by instruments devised for the purpose)—the added sugar being converted into invert sugar, and thence into alcohol, in exactly the same way and at the same time as the insufficient natural sugar in the must. In Germany, no wine may bear the designation *Natur*, or *Naturrein*, which has been in any degree sugared. *Gallisation* is a combination of *mouillage*, or simple watering, and *Chaptalisation*. *Vinage*, or *Alcoolisage*, is the fortification of the wines deficient in alcohol with extraneous spirit. *Coupage* is the nefarious art of blending wines.

For the doctoring, or toning-up, of a wine's colour, brazil-wood, cochineal, cassis, cherries, elderberries, myrtle-berries, blackberries, mulberries, beetroot, fig-juice, indigo, and divers chemicals are used, besides the more or less tasteless dark wines derived from the many varieties of *Teinturier* grapes grown for the purpose. 'Old' Rhine Wine used to be freely made in Russia, from the following simple formula : 3 kilos of cider, 1 kilo of brandy, and 8 grammes of azotic ether. 'Sherry' has been produced—such as the once notorious 'Elbe' Sherries that were shipped from Hamburg—with tartaric acid and bicarbonate of soda as the sole flavouring agents ! Madeira and Malaga are the easiest 'names' to fabricate—thin wine with some added alcohol, glucose, and various flavouring agencies in which raisins have been allowed to soak, being the accepted recipe. Cider and perry are the most usual adulterants of white wine. Bitter almonds or laurel leaves give a nutty flavour to spurious Ports and sundry other dessert wines. Extract of geranium has been used to counterfeit the flavour of Hock, elder-flower essence that of Moselle.

(I) THE MALADIES OF WINE

Wine is heir to several natural and spontaneous maladies, like every other living organism. Honest wine-merchants seek to cure these distempers by fair and recognised means ;

dishonest ones to cloak them. Astringency in wine is usually a proof that the fruit used was not fully ripe, or that the grape-stalks were pressed with the grape, and that in that year the former happened to be rather peculiarly juicy and acid. The practice of stalking grapes before pressing the must is becoming more and more general for red wines in countries where vinification is scientifically studied. The practice is not so essential for white wines ; indeed, in some cases, as where the wine is naturally rather deficient in tannin, it is actually preferable to press the stalks with the grapes. Bitterness is a fault to which fine red wines are particularly susceptible, and has a way of stealing upon them at their very prime like a thief in the silent night of the cellar. Only poor and common wines will, or should, ' turn.' *Fleurs de vin* is a fungoid growth in the form of mildew specks found floating on the surface of wines in the wood when the cask has not been kept properly and regularly filled up and the air has been able to get in. Greasiness and ropiness are also sometimes met with. White wines often suffer from their casks being sulphured to improve their colour. The taste is unmistakable as it is unpleasant.

The deposits which a wine forms on the sides and bottom of a bottle are in no sense usually the symptoms of maladies, but simply impurities thrown off, like old skins, as a wine gets older and more mature and nears the heyday of its perfection. Chemically, these crusts, or deposits, are of three kinds : (a) surplus particles of colouring matter ; (b) cryptogam parasitic growths which act, or have acted, as ferments ; (c) crystals of bitartrate of potash and tartarate of chalk.

(m) THE ALCOHOLIC STRENGTH OF WINES

In Great Britain the alcoholic strength of wines is estimated in Degrees of Proof Spirit as tested by Sykes's Hydrometer. For this purpose Proof Spirit is defined officially as an alcoholic mixture having a specific gravity of 0.920 at a temperature of 60 degrees Fahrenheit (or 15.56 degrees Centigrade), containing 49.28 per cent. of pure alcohol by weight and 57.10 per cent. in volume. (The factor for calculating Proof Spirit from Percentage of Volume is 1.7535). An increase, or decrease, of 0.5 per cent. of alcohol over, or under, this mean is computed as being equivalent to 1 Degree Over, or Under, Proof and each

further 0·5 per cent. of alcohol more, or less, is estimated as an additional Degree Over, or Under, Proof : or, as these terms are more usually written, O.P. or U.P. All that need be said about this scale is that it is only fitting that it should form part of our primitive and parochial system of weights and measures. During the debate on the new Wine Duties in the House of Commons on April 26th, 1927, the nation was afforded the edifying spectacle of the last Chancellor of the Exchequer finding himself constrained to ask his successor in office what was meant by "degrees of proof spirit." Mr. Churchill's masterly Asquithian reply, which prudently avoided any mathematical precision of definition, was : " I must explain for the information of Mr. Snowden that when we speak of these degrees, what we mean is degrees of proof spirit, and when we speak of degrees of proof spirit, what we mean is these degrees." If the computation of these same degrees entails such abstruse calculations that two successive Chancellors of the Exchequer are unable to elucidate them, it would almost seem that it were time to think of adopting a more rational system. To add to the general confusion, Mr. Churchill, cryptic as the Sibyl, thought fit to volunteer a supplementary piece of information—it was his only lapse from official discretion—to the effect that the hydrometer tables in use to-day give a reading of 27 degrees of proof spirit, whereas they only recorded 26 proof degrees in the Gladstonian era for an identical alcoholic strength.

In France, and in most other countries, the alcoholic strength of a wine is estimated as the number of cubic centimetres of neat alcohol contained in a hundred cubic centimetres of wine. Thus a wine of ten degrees strength contains pure alcohol to the extent of a tenth part of its volume. Certainly this system lacks simplicity compared to the British Sykes Scale of Proof Spirit degrees, but then the French, unlike ourselves, are not a severely practical people ! In incompletely fermented, or muted, wines, such as Sauternes or Port, a reservation has to be made between their actual and their potential alcoholic strength ; or, in other words, a distinction has to be drawn between the alcohol already in being and the additional alcoholic percentage that the unfermented grape-sugar in the wine will yield when its fermentation is eventually fully completed—years, or even decades, later. It is for this reason that the older a Sauternes

or Port may be the more highly alcoholised will be its strength. Wines like Sauternes are made so as to maintain their '*liqueur*' (which is the technical term for this unfermented, liquid grape-sugar) unconverted for as many years as possible, because as soon as the *liqueur* becomes fully alcoholised the wine tends to '*madèriser*': that is to become tawny in colour and dry in flavour like an old Madeira. Hence the practice has arisen of indicating the *liqueur* strength—which must not be confused with the fortification strength of the brandy added to Port and other loaded wines, that is, of course, already completely alcoholised, though part of the wine it is added to is not—of these wines independently of their existing alcoholic strength. The *liqueur* strength is ascertained by Baume's aerometer plunged into the wine at a temperature of 15 degrees Centigrade, while the potential additional percentage of alcohol latent in a wine containing *liqueur* can be gauged by dividing the weight in grammes of unfermented grape-sugar present per litre of the wine by 18. Thus it is usual to speak of a Château Yquem of a certain vintage as having, say, $14\frac{1}{2}$ degrees alcoholic and $3\frac{1}{2}$ degrees *liqueur*¹ strength. This aerometer test for ascertaining the *liqueur* strength is not very accurate because the density of a liquid is increased by the presence of sugar just as it is decreased by the presence of alcohol. Thus two wines of the same *liqueur* strength, but of different alcoholic strengths, will register different degrees of *liqueur* content on the aerometer, whereas they ought obviously to give identical readings.

To return to the computation of French alcoholic degrees used in all countries that have adopted the metric system. The official and only really accurate manner of determining this alcoholic percentage of volume, is by distillation: a method that gives results accurate to a tenth of a degree, more or less. In commerce, where the number of degrees present have to be ascertained rapidly, the alcoholic content is gauged indirectly by an apparatus known as an ebullioscope. At an atmospheric pressure of 760 millimetres water boils at 100 degrees Centigrade, whereas pure alcohol boils at 78. Thus mixtures of water and alcohol, such as wine or brandy,

¹ This is the reason why many fine Sauternes will have to pay the 8/- per gallon duty under the new Budget, because they exceed 25 degrees proof on the Sykes Scale, or a little under $14\frac{1}{2}$ French alcoholic degrees.

will boil at temperatures intermediate between 100 and 78 degrees Centigrade, and closer to, or further from, the last of these figures in proportion as the mixture is richer or poorer in alcoholic strength. In testing the alcoholic strength of a wine by the ebullioscope a margin of error has to be allowed for that may amount to as much as half a degree. This renders the method decidedly unsatisfactory in more cases than not, as in wholesale commerce where wines, such as those of the Midi or Algeria, are bought in large quantities and taxed per degree of their alcoholic strength, buyers often stipulate for a certain definite strength expressed in so many degrees and so many tenths of a degree. In any case the precaution should always be adopted of making two ebullioscope tests, one from the wine at the top of the hogshead, which is always more alcoholic than the rest, and one from the wine at the bottom : the mean between the two results being taken as the proper reading.

Unless otherwise indicated, the statement of degrees of alcoholic strength throughout this book is invariably given in French alcoholic degrees. The equivalents of French alcoholic degrees in British (Sykes's Scale) degrees of proof spirit can be ascertained from the following table of comparisons :

1 French Alcoholic Degree is equivalent to						1·8 Degrees of Proof
						Spirit.
6	"	"	Degrees are	"	"	10·7
7	"	"	"	"	"	12·4
8	"	"	"	"	"	14·2
9	"	"	"	"	"	15·9
10	"	"	"	"	"	17·7
11	"	"	"	"	"	19·4
12	"	"	"	"	"	21·2
13	"	"	"	"	"	23·1
14	"	"	"	"	"	24·7
15	"	"	"	"	"	26·4
16	"	"	"	"	"	28·1
17	"	"	"	"	"	29·9
18	"	"	"	"	"	31·6
24	"	"	"	"	"	42·6

(n) SPARKLING WINES

"A champagne purse and a beer palate."

The future historian of alcohol will probably come to the conclusion that the chance discovery of Dom Pérignon was of wider influence than the passing of the Volstead Act.

While the latter is merely prohibitive, and thus a whetter of thirsts, the former has proved destructive alike as a corrupter of good wines and the palate for good wines. Let who will weep for the teetotal *régime* in the United States ; I, for one, positively exult in the thought of how many hundreds of thousands of potential drinkers of fine wines are debarred by a paternal government from competing for their so severely limited supply. For it can be pretty safely assumed that little or nothing save spirits and Champagne is considered worthy of a rum-runner's or a boot-legger's consideration. The millionaires are welcome to all the Glenlivet and Veuve Clicquot in the world if only they will desist from helping to promote the demand for the '*champagnisation*' of wines worthy of a better fate.

Half a century ago there were the same varieties of still wines as to-day, but for practical purposes only a single sparkling one—Champagne itself. Now 'Sparkling' has come to be considered by the tyros of the hastily rich as a sort of *ne plus ultra* quality of all wines, red as white, on the more and more generally accepted notion that the most expensive article must necessarily be the best. Thus the intrepid drinker of a pint of 'Sparkling Red,' say 'Rosy Foam' or 'Blood Royal' (the names are not invented), probably feels that he is consuming a vastly finer beverage than a Romanée la Tache or a Bonnes Mares of a great vintage—should he chance to know of the existence of the latter—if only because the wines in question cannot yet be obtained in that 'extra-choice' or 'superfine' quality, as grocers say, which froths.

The victories of bubbles grow apace. Each year new territories are subdued by foam and some fresh recalcitrant citadel is gassed. Germany has followed the prevailing French dementia with Sparkling Johannisberger, Rüdesheimer, Scharlachberger, and Piesporter. The flagons of Stein will not long remain immune, while the advent of '*Steinberger Feist Urtrocken-Ueberschaumwein Goldlack Nadir*' may be expected at any moment.

It was towards the end of the preceding century that the demand first began to make itself felt for a wine looking and tasting like Champagne, but costing considerably less. This was met in the first instance by Sparkling Saumur, a sound enough wine which probably does resemble Champagne as

much as any one wine can naturally resemble another. For those who preferred the sweeter type, *Asti Spumante*, a wine naturally sweet and perhaps naturally sparkling, and Sparkling Moselle supplied the needs. The latter was more often than not described as 'Sparkling Moselle Muscatelle,' that 'delicious muscatelle flavour' (since the Moselle Valley has no Muscatelle vines) being obtained by a judicious dosing with elder-flower essence.

The next stage in the sparkling mania represented a change of colour. Someone inevitably hit on the brilliant idea of combining the 'generous body' and rich colour of Burgundy with the *cachet*, the foaming sparkle and gaiety of associations, of which Champagne is a synonym. As well blend Romanée Conti and Château Latour of the same year so as to combine the qualities of each, or Hock and Hermitage to fuse the genius of white wine with that of red! This vinous Frankenstein was, moreover, considered both as a 'wholesome' and an 'economical' wine. (Enthusiasts went so far in their reckless disregard of the kind of testimonial they were giving as to declare that it could be kept open for days without suffering any deterioration!) While not costing half as much as Champagne, properly so called, it could be safely trusted to encompass the restorative and blood-enriching action of true Burgundy, while affording, simultaneously, the exhilarating pick-me-up properties of 'real Fizz.' It would look, and even taste, as expensive as genuine Champagne, while acting medically, in its Burgundy function, as a pleasant and invigorating tonic. Thus was the grey powder of the pharmacopœia covered with the raspberry jam of 'appearances,' the pocket saved, and health, it could be confidently anticipated, promoted; while at the same time frowning, temperance-preaching rich relatives were propitiated by the magic formula of 'under medical advice.' Besides, ladies were enchanted to be able to watch pink foam rise and froth instead of white, and thought the man who could order such charming potable conjuring tricks for their edification the very devil of a smart fellow in matters epicurean. If the movement had stopped short at Sparkling Burgundy, which though certainly sparkling was not as certainly Burgundy, the harm done would not have been too tragic. Unfortunately, since those pioneer days, the public directly concerned has learned many of the classic names and the

esteem in which they are held, and now insists on having them, or something, let us rather hope, called after them, properly *champagnisé*. Even the most memorable and exclusive names among the princes of Burgundy shippers have been forced to pander to this barbarous and vulgarising taste, compared to which Bismarck's favourite 'half and half' tippie of Munich *Spatenbraü* and Heidsieck seems an almost venial vandalism. There is Sparkling Meursault (white) and Clos Vougeot (red); Sparkling Nuits-Saint-Georges (red, white, and pink); Sparkling Chambertin, Musigny, Vosne, Corton, Pommard, Volnay, Beaune, and Mercurey: the whole procurable in three or four degrees of 'liqueuring.' Indeed, I live in daily terror lest the few precious acres of Montrachet and Richebourg, the Clos de Tart and the Clos du Roi, may have succumbed to a gas attack and be caviare to the general no more. Nor are such fears unfounded, for when the presence of an Italian Sparkling Vermouth has been reported, and subsequently confirmed, optically and by *dégustation*, at the Mark Lane Tasting Rooms, nought can be deemed impossible.

Foreign countries take the sacred name of Champagne in vain and claim an equal perfection in the application of the mysterious ritual of Rheims to native wines that they vow every whit as well suited to the distemper of effervescence, and as worthy of gold trappings, labels emblazoned with armorial bearings of the Holy Roman Empire, and mushroom corks. In Italy, the sleepy vineyards of Asti and Alba have been transformed into a buzzing hive of the '*champagnisation*' industry. Sparkling *Lacrima Cristi* already exists, and, for all one knows, Capri and Falerno as well. If Barsac can sparkle, so can Orvieto. Switzerland has its own "*Champagnes*," which used to be called "Sleeping-Car Sparkling" by the facetious. Austria makes Sparkling Vöslauer of two colours. Of German *Champagnerwein*, including Sparkling Hock and Moselle, the less said the better, save that, thanks to the efficiency of the Rheinland chemical industry, excellent natural wines are transformed into execrable '*Sekt*.' I well remember the intolerable stomachic agony I suffered after swallowing my first mouthful of a much advertised brand in a Hamburg cabaret before the war. This concoction had to

be beaten up like white-of-egg, 'as in Montmartre,' with little wooden whisks like long-handled tops,¹ while a very sleek and artful *soubrette* in pink tights roused the consumer to the right pitch of devilry by singing "*Ich trinke immer Sekt—weil es so herrlich schmeckt.*" The pain, in which I was far from discovering any *Herrlichkeit*, was only allayed by the hysterical mirth caused by discovering a German officer, seated in a barber's chair in the lavatory, having his head shaved to the skull at 2.45 a.m. ! Russian literature is full of references to the sweet "Champagnes" of the Caucasus and Crimea, which Arcos Ltd. is willing to sell on account of the Soviet Government to any curious buyer. Consular reports assure us that Spain and Portugal, Rumania, Bulgaria, Greece, Yugo-Slavia, Hungary, Algeria, the Argentine, Chili and Peru are all in the swim of the movement and boast countless manufacturers of 'Champagne-wines.' Mandated Palestine is soon to send us milk and honey in the form of Foaming Mount Carmel or Hebron. California, of course, fabricated sparkling wines in the bad old days, just as it made every other European wine—of a kind—before the vine-growers were forced to go into the seedless raisin business. The Eastern States produced a Sparkling Catawba from a most interesting indigenous vine of that name which was worthy a better fate. Australia, at Wembley, showed that the Commonwealth has, for many years past, devoted particular attention to the problems attendant on the production of 'superior qualities' of imitation Epernay, which may ultimately succeed in becoming a more recognisable facsimile of the genuine article than Flagon 'Burgundy' can ever hope to be of the inimitable growths of the one and only Côte d'Or.

At the present moment it is literally true that Port and Sherry, with Madeira, Marsala and Tokay, are the only known wines which cannot be obtained in this peerless quality ; or, rather, which have yet to make their *début* in this now ubiquitous form ; for I cannot bring myself to believe that the enterprising English shippers of Oporto and Jerez are not already actively engaged in promising experiments in a direction which has become absolutely *de rigueur* in the wine

¹ These whisks are called "*Mosers.*" Post-war magnates usually carry their own, made of solid gold or platinum. The object of the *Moser* is to render a still wine, which has been made sparkling with considerable difficulty, flat and still once more.

trade. A few good German chemists would probably solve their local difficulties in no time. In any case, we may not have to wait long before these obstinate 'die-hards' of the old school close up their ranks and complete the list, and, with it, the last chapter in the History of Wine. Indeed, the only point left open for conjecture is in what shaped bottles they will make their belated appearance, and whether the often so illusory dab of whitewash and the carefully fostered meshes of cobwebs, will yield their pride of place and tradition to the blazon of a flashy label and a necklace like the band of a Borneo cigar. Perhaps the profiteer of the next great war will be able to offer ministerial guests their choice between a Warre's Jubilee (League of Nations) Ruby Crusted Sparkling (partner's bin) *Drapeau Rouge*, and a *Grand Crémant* Very Old Brown Solera, 1925, *Cuvée Reservée des Milliardaires*, *Goût Américain*. What delectable reading the wine-merchants' circulars of that epoch would make, and how the old campaigners of the Roaring Forties against 'Black Strap,' 'Elbe Sherry,' and the Methuen Treaty will chortle in their coffins!

The old jokes about 'Vieille Groseille,' pumped in carbonic acid gas, and father's home-brewed Champagne made with Sparklet bulbs and *vin blanc ordinaire*, are echoes of that remote past when only very inferior and otherwise unmarketable 'tisanes' were used for the manufacture of sparkling wines; though, only quite recently, a firm of German synthetic chemists were offering wine-powders in America by the aid of which and a glass of tap-water a bumper of any flavour of wine from Tokay to Tarragona (the latter is almost credible) could be produced in a moment, "guaranteed to defy the detection of all connoisseurs, and even professional tasters." Such deceptions, after all, only take in the naive and unwary, and do not prostitute good wine to bad ends. The real tragedy, it must be repeated, is that the enormous and ever-growing demand for any and every variety of sparkling wine, especially on the part of the French *petite bourgeoisie*, results in the Champagne process being applied to all kinds of wine, suitable and unsuitable, good and bad, red and white, but increasingly so to those of traditional or sterling quality. Thus the very choicest vineyards of France and Germany are threatened with encroachment, if not with entire absorption, by the irreverence and

insatiable voracity of this depraved and iconoclastic appetite which "cometh out of Philistia."

The mania for flavouring any and every sort of wine, red or white, from Chablis to Corbières, and even Cap Corse, with quinine, etc. (the so-called 'Quinquinas'), so as to produce a hybrid between an apothecary's 'tonic wine' and an *apéritif*, is another deplorable vandalism which seems to be steadily on the increase. To the Sulphate of Quinine and the Salicilate of Quinine of the Pharmacopœia must now be added the 'Mercurey Kina' and 'Vouvray Quina' distillations of their respective manufacturers. Perhaps our doctors will soon be prescribing both, for I know of medicine-men who have ordered their patients Byrrh, Dubonnet, St. Raphaël and Wincarnis, while sternly debarring them any kind of natural wine as 'absolute poison.'

P. MORTON SHAND.

I.—PORTUGAL

(i.) PORT

“ Old wine, my friend, denies us the full bottle ! ”

“ Another is to follow.”

“ No ! ”

“ It is ordered.”

“ I protest.”

“ It is uncorked.”

“ I entreat.”

“ It is decanted.”

“ I submit.”

∴ . . . “ Some thirty dozen ? ”

∴ Fifty.”

—MEREDITH, *The Egoist*, Ch. XX.

“ The wine is red, it is full of mixture.”—PSALM LXXL.

THE simplest way to catch a salmon is to net it, but this is not sport—English sport, anyway. English sport insists that the method employed must be one that makes the capture as difficult as possible for the fisherman while affording the maximum chance of escape to the fish when hooked. The quickest means of destroying a fox that raids your hen-coops is to shoot it, but the English sense of sport requires of you, under pain of social ostracism little short of excommunication, to hunt it in the company of scarlet-apparelled horsemen with a pack of hounds, and even that licence is only accorded during a very few months in the year. Fly-fishing and fox-hunting are very serious matters, national institutions that are part of the English tradition—like the Monarchy or Party Government, the Bible and the Established Church—which we are sent to Public Schools to learn to appreciate and uphold. Port, too, is a national institution in England, albeit not a very venerable one, which is apparently considered as a province bordering on the realm of sport, like coursing or cock-fighting, and as such susceptible to very much the same conditions and generally prevailing ideals. The object in this case is to prevent a wine that would naturally be quite drinkable within ten years, and at its best in fifteen, reaching maturity before the lapse of three decades or attaining its prime much under half a century. The goal is not to enjoy a fine wine as quickly and effortlessly as possible, but by dint of family altruism and Spartan *esprit-de-corps* to retard as long as may be that crowning

moment when, "fulgent by clarity," the slowly crusted and cob-webbed bottles of beeswing, that represent the wine's slow and dogged victory over exceedingly arduous artificial obstacles, shall at last be ready to drink in a state nearer to wine than brandy. The added alcohol which has been put in at the beginning must first be given time to work itself out, just as the fox must have a fair start, the salmon be played patiently and laboriously before it is brought to land. This chivalrous ritual has the further advantage of rendering a wine that would be otherwise cheap and wholesome both dear and gouty. With Port it is the spirit of the cult of the wine which matters far more than the wine's actual relative quality or intrinsic worth. The Oporto game is played partly in Portuguese Wine-Lodges, where the fanciers' eliminatory trials take place, and partly in the cellars of English country-houses (some base publicans and plebeian professionals deliberately reduce the duration of the contest, cutting down the earlier stages of development by expert training of the wine into condition at the London Docks) where the grim struggle is fought to a sporting finish in a couple of generations or so, though the gamest and biggest wines (such as the "wine aged ninety" of Dr. Middleton's predilection, which Sir Willoughby Patterne's grandfather had inherited) see out father, son, and grandson, each of whom dies in peace of mind knowing he leaves a fair field to his successor after having played out his life in the straight game as a clean amateur sportsman and an honourable English gentleman. A properly matured Port is rightly considered unequalled as the test of the pretensions of a county family to proper pride, patient manly endurance, Christian self-denial, and true British tenacity.

Dr. Johnson, like a true Englishman, loved Port—"Senatorial Port"—and regarded it as "our noblest legacy," but so did Bismarck. If the wine was appropriate for the pompous and dogmatic author of *Rasselas*, in the sense that he was very much a man and even more emphatically an Englishman, it was no less so for the gross and noisy Bismarck, who was a swashbuckling superman and a German—*ein echter Deutscher* if ever there was one—the German, *par excellence*, in fact. Goethe, one surmises, liked wine, provided it was austere intellectual in quality and Grand-ducal in origin, and would have had as little stomach for Port

as Milton. Luther, one knows, liked wine, women, and song, and plenty of each at the same time, as a relaxation from the sublime heroism of Worms or the mystic poltergêisterism of the Wartburg, but preferably girls with fat legs. Girls with fat legs are as common in Germany as Public-house Port is in England, so it may be conjectured that Luther would probably have appreciated Port as much as Heine would have abhorred it. Dr. Johnson, "the classical scholar most nuptial to the webbed bottle that speaks the sentences of wisdom . . . the Homeric hexameter," was more eclectic and respectable in his tastes than Luther till it came to Port, "the unsounded purple sea of marching billows, deep-sea deep," which he pronounced the drink for men, that is to say, for men of a downright, provocative, and domineering breed like Bismarck and himself. Claret¹ he dubbed a tippie for boys (how few would appreciate it, good or bad !), while Brandy—not Cognac, but Brandy, mere proof spirit—he reserved, paradoxically enough, not for hangmen or stevedores, but for heroes. Imagine Frederick the Great,² his great hero, who even watered his Burgundy, swilling *eau-de-vie* or *Schnaps* like a midwife ! One feels that the familiar dictum had as much political bias behind it as the Methuen Treaty itself, and that racial rancour and the predilection for coining those ringing, pungent *ex cathedra* axioms, truculent and pugnacious as the broadsides of the jolly Arethusa, had more to do with the engendering of this crashing aphorism than any conscious attempt at a gastrosophical valuation. Thanks to this adroit utterance, Dr. Johnson was able to appraise the world of his own semi-heroic stature without in any way appearing to advance so vainglorious a claim, for everyone knew him to be a hearty Port Wine-drinker, and every bottle of Methuen Port he drank contained a good 40 per cent of *aguardiente* brandy fiery as his own blistering scorn. Even Dr. Middleton, as pontifical a phrasemaker as the great lexicographer himself, was at one with Sir Willoughby

¹"A man may choose whether he will have abstemiousness and knowledge or claret and ignorance."

²"The true, strong and sound mind is the mind that can embrace equally great things and small. Now I am told that the King of Prussia will say to a servant 'Bring me a bottle of such a wine, which came in such a year ; it lies in such a corner of the cellars.' I would have a man great in great things and elegant in little things."—BOSWELL'S "Life of Johnson."

Patterne in looking down on 'Claret-men.' Does Mr. Chesterton share his disdain?

But even in those days of extreme gallophobia there were finer palates who rose in revolt to apostrophise what Shenstone called "dull Port." The hard drinkers of the Methuen era, whom one might have thought would have been the last to complain of the change, protested that they were "poisoned by port." The University of Oxford petitioned the House of Commons, as Gladstone reminded it when introducing his famous Budget Resolutions which reduced the duty on light wines to a shilling a gallon, against being forced to drink Port. Alexander Cunningham, a contemporary, tells how strange it was to see "the desire of French wine and the dearness of it" alienate men from the Duke of Marlborough's friendship. "All the bottle companions, many physicians, and a great number of the lawyers and inferior clergy, and, in fine, the loose women too, were united together in the faction (headed by Dr. Aldrich, Dean of Christchurch, known as 'The Priest of Bacchus') against the Duke." But they could not prevail and the Methuen Treaty is with us, happily in a less tyrannical and exiguous form, to this very day, in spite of our brotherhood in blood and arms with the French in the last war—so true is it that with governments only the provisional proves permanent. Matthew Prior bestowed the disdainful epithets of 'thick,' 'muddled,' and 'cheap' on the wine that is our national heritage from the Braganza marriage of Charles II., who himself always drank French wines. *Farewell to Wine*, published in 1693, depicts the parlous plight of the confirmed Bordeaux drinker even ten years prior to the Treaty:

"Some Claret, boy!"

"Indeed, sir, we have none.
Claret, sir? Lord! there's not a drop in town.
But we have the best Red Port."

"What's that you call *Red Port*?"

"A wine, sir, comes from Portugal.
I'll fetch a pint, sir." . . .

"Ah! how it smells! Methinks a real pain
Is by its odour thrown upon my brain.
I've tasted it: 'tis spiritless and flat,
And has as many different tastes
As can be found in compound pastes."

Sir John Sinclair relates in his *Code of Health* that a Mr. Vanhorn, who, in spite of a very Dutch name, was clearly a true and proper Englishman, drank 36,688 bottles, or 59 pipes, of Port in the course of twenty-three years, a beggarly average allowance of four bottles a day, which doubtless earned the virile contempt of those six-bottle stalwarts of the Law, my Lords Eldon, Stowell, Panmure, Blayney, and Dufferin.¹ Even Dr. Middleton could only "bear" three "constitutionally." Pitt and Fox died of Port, or more from excess of Port than anything else. David Hume, the 'Infidel,' bequeathed "ten dozen of my old Claret at his choice, to my old friend Mr. John Home of Kilduff, and one single bottle of that other liquor called Port. I also leave to him six dozen of Port, provided that he attests under his hand that he has, himself alone, finished that bottle at two sittings." Apparently Hume appreciated Port, and Home did not. Sir Edward Barry, a noted physician and an author on wines, complained in 1773 that the Port of his day "was grown fiery and hot." An inn-keeper in an eighteenth-century play, when reproached with the quality of his wine, rejoins: "I say it is black and makes you drunk; is it not then good Port Wine?" A duke in another contemporary play, *High Life Below Stairs*, declares that "Port is only fit for a dram." Palmerston used to tell an anecdote of his grandfather, that when he put wine before his guests he always offered Claret and Champagne on the strength of his wine-merchant's name, while adding that he could vouch for his Port because he made it himself. In 1865, during that halcyon age "when Rectors drank Port wine," Dr. Druitt wrote, "If Lady Bountiful wish to do good to a poor village girl with the green sickness, or to a poor young woman suffering from a too fast-increasing family, or to a poor overgrown lad who looks consumptive, let her give pure wine and lots of it, not a thimbleful of hot, spirituous eighteenpenny Port." It is said that the Iron Duke, dining on one occasion in his old age at the mess of a regiment of which he was the honorary colonel, grew anecdotal when the Port was passed to him for the —th time: "I remember,"

¹In December, 1926, the cellar of the late Sir L.... K...., Bart., was offered for sale in Manchester. This cellar then consisted of 218 dozen of Port and only 25 dozen of other wines 12 of which were Madeira and Sherry and 6 Champagne.

he began, "that when we were in the lines of Torres Vedras they brought me a bottle of Port one night which, on being opened, was found to contain a dead rat." "It must have been a very small rat, Sir," interjected a nervous subaltern. "It was a damned *big* rat, Sir!" came the irascible answer. "Perhaps it was a very large bottle, then!" commented the unhappy subaltern, trying to retrieve his error, only to be annihilated with "Damme, I tell you, it was a damned *small* bottle!" Tennyson, too, loved Port—the sweetest and strongest.

Port, then, as an institution in English life, dates from the Methuen Treaty of 1703, which imposed a duty of £55-5-0 per tun on French wines, as against £7-5-3 on Portuguese. The Elizabethan carousers, who were drunken but not 'dull,' knew as little of the wine of the Douro as they did of Glenspey Whiskey. But the wine trade with Portugal is much older than the shipment of the first pipe of Port to England, that is said to have been made in 1678, for there is mention of a wine called Charneco, which comes from a village near Lisbon, in Shakespeare's *Henry VI*. The precursor of the Oporto trade of Bristol and London was the West of England commerce in Minho wine, in the XVI. Century, with Vianna do Castello, the Port of Monção, a town that was the centre of a considerable wine-growing district in the province of Entre-Minho-e-Douro. This wine was probably the *Vinho Verde* which in Portuguese means a *Consumo*, or *vin ordinaire*, that is, brisk and young, *vert* in the French sense, but not "green." A British factory was established at Vianna at a very early date, to which there is a good deal of contemporary allusion of one kind and another. In the XVIIth. Century this Minho wine used to be purchased by the Lords of the Admiralty as "beverage for sailors," much as the motley crews of the United States Navy are said to enjoy a ration of pasteurised alcohol-free grape-juice for flavouring their iced water at the present day.

By 1688 the trade in Oporto wine with England had risen to 600 pipes a year. Seventy years later it had increased to 17,000 pipes, at which figure it remained more or less stationary till the Wine Company's monopoly was abolished in 1833, although the figures for 1799 and 1810 were, exceptionally, 57,000 and 44,000 respectively. The export in the next ten years had increased to about 28,000 pipes to

England, and some 5,000 to other markets, annually, while in 1848 the total export from Oporto reached 107,000 pipes. After the last war the export of Portuguese wines to England experienced another spurt, the pre-war average of 4,000,000 gallons increasing to the unprecedented amount of 13,462,253 gallons in the year 1919.

The Paiz Vinhateiro of the Cima do Douro, or Alto Douro, the upper reaches of the 'golden river,' lies within the Province of Traz-os-Montes (Behind the Mountains), and to-day consists of not far short of 100,000 acres. During the Wine Company's monopoly it was rigidly confined to the Feitoria, or the domain of the factory wines, which alone might be exported to England, delimited as the valley of the Douro, exclusive of those of its confluent. To-day it embraces the valleys of important tributaries such as the Rio Corgo, Torto, and Pinhao, which are now considered among the very choicest positions. These valleys, lying wholly outside the confines of the delimited area, were formerly known as the Ramo districts, or inferior secondary regions, the wines of which might not be exported to European countries. The Alto Douro district, which is very mountainous and rocky, extends, as officially delimited in 1908, from near the Quinta do Silho, close to the Spanish frontier, in the east, some thirty miles downstream towards Oporto in the west with a breadth of about ten miles, the town of Regoa being the centre of the trade. The valley of the Rio Corgo is usually considered the most picked exposure of all.

The system of cultivation adopted is to grow selected 'sets' of different types of vines in the vineyard of each *Quinta*. (These *Quintas* may be said to correspond roughly to the *Châteaux* of the Gironde, though they never bottle their own wine.) The difficulty in the Upper Douro is that the best vines, or '*plants nobles*' such as the Touriga, Bastardo, Alvarelhao, and Mourisco, have all of them one of two cardinal defects: either their juice is too pale in colour or else they yield a must which does not keep well. Port is naturally a *light* red wine, but as the British public, for which the Alto Douro is a sort of helot domain, obeying its least whim, considers that Port should be *dark* red, dark red it is. These sets include several varieties of the different Tinto vines, which contribute no other quality to the common must than a very dark colour, just as the juice of the other grapes

present contribute delicacy, robustness of body, good keeping powers, or a high percentage of alcohol. Dark colour *can* also be produced by such ingredients as dried elderberries, cherry-juice, logwood, and treacle, of which we shall have more to say when considering Geropiga. The object of each *Quinta*, then, is to grow a certain arrangement of sets, in a particular proportion of different types of vine one with another, as shall yield a wine that is typical, and as constant in flavour and strength as may be : a result that in Spain would be produced by the Solera. The Port-blender combines the wines of certain Quintas which he is accustomed to buy, and even of certain years, in certain proportions to produce the wine for which different shippers have become famous. This furnishes some analogy with the practice of the Champagne houses, in that the different types of grapes supplement or counteract the qualities of each other, save that instead of the several musts being only subsequently blended, as in Champagne, the grapes are all squeezed together.

The vines are kept almost as low as in France, and for the most part grow without props. The delicate science of pruning is, in Portugal, still a long way behind the best French practice. The methods of vinification still employed are likewise pretty primitive, and include the filthy custom of treading the grapes (which are still dusted over with gypsum) by foot in large stone vats, called *Lagar*, usually to the accompaniment of some sort of primitive orchestra, the lilt of the vintage songs giving the impetus of a sort of slow corybantic rhythm to the motions of the treaders, especially when they grow weary, or dazed by the rising fumes. The vintage takes place about the middle of October, so as to assure the utmost possible concentration of the juice in the grapes : a date which is exceptionally late for so southern a latitude. The grapes are very seldom picked over to separate the unripe and rotten berries, nor is *égrappage*, or the stalking of the grapes before their pressing, practised to any appreciable extent. In good years the must contains more natural grape-sugar than can be transformed into alcohol at the first fermentation. It is at this stage that the first dose of added brandy is administered. In bad years sugar and extraneous colouring matter are frequently admixed, or a syrup called *Vinho Concertado*, made of a part of the must

which is separated and simmered down to about a third of its original volume, is added to the must from which it was taken, to invigorate its colour and body. In those years, good or bad, when the must is deficient in colour, powdered elderberries or local black cherries are mingled with the grapes during the treading, an 'improvement' which the Portuguese owe to the happy 'experiment' of an English proprietor, a Mr. Peter Beasley. The taste of both elderberries and cherries is by no means rarely met with in Sample Room Ports, though this is usually 'adjusted' before the wine is passed into retail commerce. The writer is prepared to be told that these practices have long been discontinued, as nearly all English writers on wine have been assured before him, while registering the mental reservation that such perfunctory assurances cannot be lightly accepted. The British public is as perfectly satisfied with the quality of the Port wine it drinks to-day as it was sixty years ago, and not a whit more interested in the process of its "manufacture" than it was then, so that there is no inducement to the Douro growers to improve their methods. The British appetite for anything called Port is insatiable, and vested interests in Oporto would be likely to suffer from any change. Time and time again the British public has shown clearly that it does not want either a natural and unfortified, or a cheap and wholesome, Port. A whole literature has been written on this burning subject of adulteration and fortification by writers most qualified to express an opinion and expose the plain facts of the case in regard to the nation's health and pocket, without making the slightest impression. We may have got away from Black Strap in three-quarters of a century, but we are no nearer pure and natural Port.

Sometimes, even in the best years, the young wine assumes a dirty brownish colour, which has to be 'corrected' by logwood, cherry, or elderberry-juice. The added brandy allows little further fermentation to proceed, though what little may continue is completed by about the middle of November, when the wine is drawn off into pipes. The following spring, the wine is brought down the river to the warehouses of Oporto and Villa Nova. No Port reaches England with much less than half an almude (virtually three gallons) of adventitious spirit added per pipe (115 gallons), while the so-called "rich" wines contain mostly

from 15 to 17 gallons. These, it must be emphasised, are *minimum* figures ; Baron Forrester, the great authority, who was himself a wine-shipper of Oporto, gives 19 to 34 in his *A Word or Two About Port Wine*. A vulgar error, which still persists, is the idea that this improves the wine and makes it drinkable at an earlier date. The very opposite is the case, because fortification with added brandy not only arrests fermentation before it is complete, but effectively nips in the bud those partial secondary fermentations by which southern wines, in particular, purify themselves of many little blemishes, sow the turbulent wild oats of their headstrong youth, and gradually ripen to sedate manhood. If anyone doubts that the addition of brandy destroys flavour, let him try how one single drop of even very old Fine Champagne Cognac will deaden the taste of a glass of any wine with a good natural flavour.

Tasting rankly of spirits-of-wine, as is but natural, new Port must be kept a good six to eight years before it even begins to attain something of the roundness of a natural wine. In actual practice the vintage Ports that are early bottled have to be kept in cellars (they used even to be bricked up) for a quarter of a century and upwards before they became mellow and soft enough to drink ; or, in other words, till they have given off in gradual evaporation, and discharged in dross to the sides and bottom, most of that which was put into them in violation of a process of nature's. If the Douro wine-growers were to abandon the addition of brandy to the must, they would be forced to improve their methods of vinification and to mature their wines for three or four years in the wood before shipping them, instead of, as at present, for only three or four months. This would immobilise the larger part of their capital, a hardship inherent in the very nature of a wine-grower's business from which the producers of every other viticultural country suffer, and always have suffered, without imagining that theirs is a special and peculiar grievance. One of the reasons why unripe wine is so often shipped from Oporto is the paucity of proper underground cellars where the wine can be preserved without fortification during the summer heats. All this means, in a few words, that the burden and expense of the primary maturing of Port, as contrasted with any other wine, is borne by the consumer, and that the effect of these elementary improvements would

be to place the onus on the producer, and thereby put the Douro growers, for the first time, on a footing of equality with those of other countries.

It has often been asked whether natural Port cannot be procured. The answer is, that though it could be produced with the utmost ease, it remains unobtainable. A natural Douro wine tested by Thudichum, of the 1869 vintage, gave on analysis 14.83 per cent of alcohol, about 1 per cent of which had probably been quite needlessly added just before shipment—in consonance with the reigning superstition that unfortified wines are unable to sustain a sea voyage. The wine was found to be excellent and full of flavour, though, of course, like all Douro wines, without any real delicacy. In 1897 Vizetelly tried several natural Ports at the *Quintas* of different proprietors, who were at that time trying the experiment of feeling the London market with unfortified wine. He noticed that these wines were very dry and quite unlike Port, of which they had “none of the rich fruity flavour.” Precisely; they were wines, not Port-wines. All wines that have been properly fermented are dry, because their natural sugar has been converted into alcohol, instead of the must being arrested in full fermentation by alcohol that is added to prevent it producing its own. Vizetelly saw everything in a rosy light in Traz-os-Montes, so gratified was he to find that the *Quinta* proprietors rigidly separated the sexes among the vintagers at night, and also that the authorities at Oporto had prohibited the singing of an ‘improper’ song, very popular with the treaders in the *Lagars*, called *Marianinha*.

Most sweet Ports, Thudichum found on analysis—and the figures would certainly show no tangible modification to-day—yielded a minimum of 16.5 per cent to 19.2 per cent (16 per cent being about the maximum alcoholic content of any naturally fermented wine), while an 80 per cent Port has been recorded! There is not a tittle of evidence to show that Portuguese wines need fortification to support transport by sea, or that they are any more alcoholic in their natural state than those of any other country.

One of the ugliest secrets of the manufacture of Port is the shrouded existence of that strange concoction called Geropiga, by the aid of which ‘Port’ could be produced in any part of the world, from the most unlikely ingredients.

The bidding for this compound, a thick, opaque, violet-black, inky fluid, of the consistency of thin syrup, with a cloyingly saccharine taste, is always particularly spirited at London wine sales, and the importation is certainly far from being on the decline. Geropiga, or *Vinho muido*, it is said, *should* be—and there is a pleasant suggestion of a rigid code of honour among thieves about this definition of the wine-confection trade—pure grape juice, checked at the outset of its fermentation by the addition of 32 per cent of proof spirits. A more generally adopted formula is 56lbs. of dried elderberries, 60lbs. of coarse foot sugar, or black treacle, 78 gallons of unfermented must (usually of the Souzao, or one of the Tinta grapes), and 39 gallons of the strongest spirit—that is not always *Aguardiente* (or grape brandy), being frequently distilled from figs, which in Portugal are a much cheaper basis than grain or potatoes.

Geropiga began its career under the name of 'Pure Juice,' as which it used to be exported to the United States, for the preparation of that depressing cordial, Negus. A better and more profitable use for it was soon found.

It was about 1715 that progressive brandying and other malpractices first started in the Alto Douro. The Wine Company, to which the first monopoly was granted in 1756, through the good offices of the Marquis do Pombal, whose wines were gratefully accepted by the Company in return, merely consecrated and extended these manipulations, though one of its avowed objects was to safeguard the standard of purity of the Douro wines, and to suppress what was termed the "diabolical act" of fortification and the use of confections. The whole history of this Company, and that which succeeded it, is a mixture of tragedy and farce, gross incompetence, and yet grosser corruption and dishonesty. Two qualities of wine were recognised by the Company: one for Europe, and one for the rest of the world, the duties on which were often as disproportionate as £6 and 6d. a tun. Moreover, permits could freely be bought by virtue of which first-class wine could be shipped at the duty charged on the second grade. The Company used to change its own original grading in the most arbitrary manner, for it alone enjoyed the prerogative of deciding which quality each grower produced, according as the demand for wine was brisk or slack. Up till the suppression of the Company in

1833 (it was re-established for a short time in a modified form ten years later) it was a felony, punishable with transportation for life, for any farmer in the Alto Douro district, and a zone of about ten miles round it, to own a single elderberry tree. None the less, the elder-tree survived, and has become an important branch of Portuguese agriculture, so that a surplus of elderberries is exported to foreign countries. In fact, it was the Company who were the largest employers of this useful and anodyne pigment. By 1820 the cultivation of the tree was once again patent, though the law against its growth was not repealed till thirteen years later. The presence of these berries nearly always makes itself felt in the flavour of a wine tintured with them, while the colour is much darker than in any natural wine, with the possible exception of Narbonne. It is claimed that only 1 per cent of the Port that is exported is still treated with elderberries, a claim that a little practical research would probably demolish ruthlessly. English wine-merchants were not slow to take their cue from Oporto. Indeed, so deplorable did the quality of the wine become in the Black Strap days of the Roaring Forties that Port is known to have been positively 'improved' by its subsequent adulteration in London, where far more Port was sold than ever left the Douro and the Tagus put together. It will scarcely come as a surprise to those who have sampled Public-house Port to learn that though 'Douro' wine can no longer be compounded in England and sold as 'Port,' as in former times, it is still extensively 'conditioned' in this country. At one time it seemed that the Portuguese made their wines a means of disposing of their brandy, but the British Public did not mind if it did. The Company's excuse was always the same : that the English could not have their wine too strong, even when it smelt like physic. It is not fair to blame the Portuguese for the impurity of Port. When a customer does not complain to the dealer of the quality of the goods he has bought, it is to be presumed that this is because the purchaser finds no fault with them. When he repeats his orders in ever greater quantities the assumption is that he is something more than merely satisfied with what he buys. It is pleasant to record that during that part of the XVIIIth. Century when there was supposed to have been an improvement in the quality of Port, notably just prior to,

and even long after, the beginning of the Napoleonic wars, a good deal of Roussillon used to be shipped to England from Port Vendres, via Oporto or the Channel Islands, as Oporto wine: 'Produce of Portugal.' Indeed, no wine is easier to imitate than Port. White Port used to be made extensively in Russia, until the industry was stopped by Imperial Ukase, from the following recipe: cider mixed with brandy in the proportion of 6 to 1, and flavoured with a little Kino gum, whatever that may be.

It is, indeed, an amazing thing to realise that not only has the Methuen Treaty in shadow, if not in substance, survived till this very day in spite of wars and peace treaties, alliances, and Splendid Isolation, Free Trade, and Protective Tariffs, but that Port, the most cynically impure of all wines, should be the only one to enjoy legal protection in this country in respect of its appellation of origin. By the Anglo-Portuguese Commercial Treaty Acts of 1914 and 1916, which came into force in the latter year, 'Port' is a title which may only be conferred on wine that is of Portuguese origin, imported under an accompanying certificate issued by the competent Portuguese authorities to the effect that it is a wine to which, by Portuguese law, the description 'Port' may be legitimately applied (full-bodied, fortified, or muted wine—*Vinho generoso* or *surdo*—of the delimited Douro district exported from the Bar of Oporto).

One of the most curious things about Port is that it is considered 'quite refined' by people who think ordinary wines rather gross, if not a downright profligate indulgence, presumably because it is drunk in smaller glasses. It may be owing to this curious legend of gentility that there has been such an enormous increase in the consumption of Port in public-houses since the war, especially among women.

White Port, which is likewise made from 'sets' of different vines, comes chiefly from the districts of Sao Cristova, Cucucha and Celleirós. It used to be particularly esteemed in Russia, and has latterly become more and more popular in France. People who are not regular Port drinkers usually prefer it to the red, while Port devotees despise it as a bastard relation. Muscatelle Port is also made by some of the Portuguese firms at Oporto. Tawny Port is simply Port that has been kept in the wood for some time, whereby it loses much of its colour and an appreciable amount of its added spirit. It is the best

of a bad lot. So-called Ruby Port is intermediate between a vintage wine and a Tawny Port. Some people think 'Crusted' Port is a separate variety. The name implies no more than a Port that has been bottled early and thrown down a considerable crust, consisting of argol, tartarate of lime and superfluous or extraneous colouring matter, a phenomenon which can be produced artificially to please those who are naïve enough to think it a criterion of superlative quality. New Port bottles used to be filled with shot and well shaken before wine was put into them, in order to roughen the inside surface, and so encourage the wine to throw down a heavy crust of deposit.

Among the principal, or most famous, Quintas—which, in the Alto Douro, are the nearest equivalents to named vineyards as found in France and Germany—are: Valle da Lage, Terrao, Mourao, Quintiao, Bellas, Moinho de Vento, Neto, Villa Maior, José Luis, Dr Avelino, Antonio Osorio, Boa Vista, Bom Reteiro, Arregadas, Carvalhas, Roriz, Caedo, Roncao, Seixo, Amarella, Noval, Romaneira or dos Reis or do Abbade or Dona Clara de Lacerda, Marco, Malheiras, Liceiras, Serrao, Cascalheira, Pias, Verdigal, Celleirós, Roëda, Carrapata, Cannas, Terrafeita, Dona Rosa, Jordao or Sibio, Sedavim, Sidrô, Coalheira, Arnozella, Nova do Cachao, San Martinho, Vesuvio, Bairral, Barca, Merinço, Malvedos, Zimbrow, Ventozello, Soalheira, Valmór, Sao Christovao, Silho, and Vargellas.

Some sixty-seven different varieties of vine are cultivated, of which the most important are the Touriga (said to be akin to the Cabernet of the Gironde), Alvarelhao (two varieties: '*pé de perdiz*' and '*pé branco*'), Mourisco preto, or Mourisco tinto or Uva rei, Moscatel preto (the purple Muscatelle of Setubal), Cornifesto, Bona da mina, Donzellhino do Castillo, Bastardo, Pégudo, Rabo de Ovelha, Trimodeira, Souzao, (very dark in colour, deficient in flavour, and yields a wine that is very difficult to keep), Ferral, Gallego, Couceira, Camarate, Bocca di Mina, Aragonez, Alicante, Muscatel roxo, Malvasia vermelha, and the following Tintas: Cao, Amarrella, Bastardeira, de Carvalho, de Castillo, de França or Francisca (French Teinturier), da Lameira, Espadeira, Vianeza. White: Verdelho (the Madeira vine), Mourisco branco, Rabigato or Rabo de Ovelha, Moscatel branco, Moscatel de Jesus, Malvasia fina, Promissao, Gouveio,

Folgozao, Arinto, Alvaraça, Agudelho, and Abelhal. A cynic once remarked that with Port one had to ascertain three vintages instead of one: that of the wine, that of its enhancing brandy, and whether either of those years produced a fine, fair, or only middling, elderberry harvest.

Five-sixths of the Douro wine trade is in English hands. The names of the great shippers are as much household words as the names of the men who make England's soap and pills.

Vintage years: 1815, 1820, 1834, 1847, 1851, 1854, 1863, 1868, 1878, 1884, 1887, 1890, 1892, 1894, 1896, 1900, 1904, 1908, 1912, 1917, 1920, 1922, 1923, 1924.

(ii.) OTHER PORTUGUESE WINES

Port, it is too often forgotten in England, is far from being the only Portuguese wine. Lisbon Wine, red and white, is a familiar name in City wine-rooms and merely denotes an inferior species of Port which has received every whit as much fortification on the Tagus as though it were the legitimate offspring of the Douro. Let us turn rather to the *Vinhos do Pasto*, which the poor ignorant Portuguese drink themselves in preference to the heavier *vinhos liquorosos* of the *goût anglais*.

Bucellas is perhaps the most famous. A delicious mellow and golden coloured wine, it was very popular in London during the last century, when it was habitually subjected to the same 'improving' treatment as Port, being often loaded up to 35 and 40 per cent. In 1824 there was a regular boom in Bucellas in England, the price advancing to £20 a pipe. Bucellas is more or less at the gates of Lisbon. The vine from which this wine is made is known as the Arinto, which it is claimed is the Riesling, originally brought from the Rhine—there is, indeed, a very slight affinity of flavour to Hock. Carcavellos comes from the southern bank of the estuary of the Tagus, and was also once fairly familiar in England. It is a dryish-tasting fortified wine, topaz-coloured, with a peculiar almond flavour that is not usually appreciated at the first glass. Sandeman's used to have a special lodge on the Tagus for the shipment of Bucellas and other Lisbon wines, when these were popular in England. Setubal in Estramadura, on the Atlantic coast a little south of the estuary of the Tagus, produces one of the most famous muscatelle wines in the world. This wine has an almost

overwhelming flavour and bouquet, is ruddy amber in colour, and is sold in bottles that are like hock bottles, made of white glass. I recently saw a parcel, bottled at Setubal, knocked down in a London wine sale for 6s. the dozen, duty paid. Collares, which comes from near the cork woods of Cintra, is often called the Portuguese Claret, which is doing it a grave injustice, as, though it has a very pleasant and most individual flavour of its own, it no more resembles Claret than Claret does Burgundy. This is a clean, full, round, sweet-tasting wine that gives one a very fair idea what natural Port would taste like. The benighted Portuguese are said to prefer it to 'English' Port. It can be very good, and also very poor. That which is bottled on the estate in graceful amphora-shaped bottles, by Dr. Carlo França, is an admirable wine which keeps splendidly and improves with keeping. In fact, it can be said of all Portuguese wines that native bottling makes a world of difference. Collares is grown from the Ramisco vine, on a succession of slopes facing the sea, and can be described as having somewhat the flavour of one of the fuller Beaujolais, such as Juliénas. A white Collares is also made from mixed sets of Arinto, Castello, and Donna Branca vines, which is not so much a poor as a positively nasty wine. The ordinary wine of Lisbon is that of Torres Vedras, an historic association which has failed to endear it to English drinkers. The quality varies very considerably, the best coming from the communes of Lourinha and Mafra. Termo is a light white wine, grown on the north-western outskirts of Lisbon. Other Portuguese wines include Lavradio, which was a favourite of Louis Philippe's, the Camarate wine, or *Vinho de meca*, of Olivaes; Lamalonga, Sacavem, Montigo, Santarem, Alemquer, Algarve, Alemtejo, Lamego, Monçao, Cartaxo, Serradayres, and Granjo; the last being a really good wine, stupidly called the Château d'Yquem of Portugal, from the Marquis do Soveral's estate in the northern province.

In 1918 the total production of Portugal was rather under 3,500,000 hectolitres.

(iii.) MADEIRA

The island of Madeira was only discovered by the Portuguese in 1418, but by 1421 a sufficient clearance of the dense primeval vegetation had been made to permit the

planting of the first vines, which are said to have been brought from Cyprus and Candia. By the end of the Fifteenth Century Madeira wine was already being exported to Europe. A century later it was in high favour at the court of François I. and is said to have been drunk by that monarch and our own Bluff King Hal at the Field of the Cloth of Gold. Mention of it first occurs, in English, in Shakespeare's *Henry IV.*, when Poins twits Falstaff with selling his soul to Satan for a cup of Madeira and a cold capon's leg. Mr. Galsworthy, in *A Stoic*, has given a wonderful description, as only a lover of the wine could, of an old Victorian epicure who deliberately killed himself by drinking the best part of a bottle of old Madeira, the wine of all others forbidden him, lingering amorously and appreciatively over each glass, almost drop by drop. By 1745 the Madeira trade had so developed that we already find such well-known names as Gordon, Cossart and Blandy engaged in it, though Newton was the actual pioneer. This commerce started with the West Indies and America (the European carrying trade being still a Portuguese monopoly). It is said that Madeira, in England, owed much of its popularity to the fact that it was the only wine which British officers could obtain in the country during the American Wars.

The soil is decomposed volcanic rock, called *Pedra Molla*, in which everything thrives luxuriantly ; but the earth has usually to be retained by stone terraces, as on the Moselle, on account of the sharp pent of the prevailing slopes. Espalier cultivation, from three to six feet in height, in the form of pergolas, called *Latadas*, that very much resembles the *Kammerbau* of the Palatinate, is generally adopted.

Two-thirds of the vines grown on the island are of the celebrated *Verdelho* species, which, it is claimed, is closely akin to the *Chasselas*. The *Sercial* vine, which, like the *Arinto* of *Bucellas*, is supposed, on very scant evidence, to be identical with the *Riesling* of the Rhine, is now very rare. It yields a dry wine of very fine bouquet. The *Bual*, *Bagoual*, or *Boal*, the wine of which is rich and luscious, is rapidly becoming nearly as scarce. Other white vines include the *Tarantrez*, *Listrao*, *Maroto*, *Escanagao*, *Malvasia*, *White Alicante* and *Muscatelle*. Among the prevalent red grapes, most of which are pressed for white wine, are the *Bastardo*, *Negromol* or *Tinta*, *Ferral*, and *Pergola*.

The districts of the island most famous for their vineyards are Cama de Lobos (Fajao dos Padres, Torre Bella, Cabo Girao), Sao Joao, Sao Martinho, Sao Vincente, Arco de Sao Jorge, Arco da Calheta, Porto do Sol, Pago do Pereira, Escrito, Santo Antonio, Santo Amaro, Ribeira Brava, Ribeira Secco (Palomino vines), Campanario, Partomoniz, Seical da Norte, Caminho do Meio, Caneço, Machico, Mae dos Homens, and Santa Cruz. The best-known wines take the names of their vines: Sercial, Bual, Verdelho, and Malmsey (Malvasia). Other wines are of the Branco Secco vine, Ponta do Pargo, *Palhetinho*—a straw-coloured wine that used to be known as 'Rain-water Madeira' in the United States; Porto da Cruz, Ponta Delgado, Sao Roque, and the *Vinho do Sol*. The best wines come from the south side of the island, where the finest vineyards were formerly part of the royal domain of the House of Braganza. Madeira is, or was, a very dry flame-red or amber-coloured wine, with a highly individual pineapple flavour; the red (Tinta vines) is much less distinguished.

The vintage takes place about the end of July. Half a gallon to a gallon of Brandy per Portuguese pipe is mixed during the treading, and the dose is repeated when the first fermentation is over, and yet again after the second racking some three weeks later. The wine is left to mature for about six years in large barrels, the salient peculiarity of Madeira being that it is matured much more quickly by being exposed to considerable heat or the rocking motion of the sea. Hence the term *Vinho do roda*, or travelled wine, which was employed to denote a Madeira that had made the East or West Indian voyage. The wine that was not sent on the Grand Tour was treated by what was called "Stoving," or exposure to artificial heat in sealed chambers called *estufas*, for months at a stretch, a practice the Portuguese Government discouraged by levying an extra export duty on stoved wines, considering that it was injurious to the reputation of the island. Some very choice wines used to be 'stoved' by exposure to the full heat of the sun in certain chosen positions. Wine is bought by the wine-merchants of Madeira either *em mosto*, which can mean either as must, or even the still supposititious wine of grapes that have not yet even been gathered, or *em limpo*, which means the made and fermented wine, ready for export. The addition of *Surdo*,

or sweet wine, as in Spain, and *Vinho Concertado*, must trebled in density by simmering, as in Portugal, is often practised.

Prior to 1852 Madeira produced 20-30,000 pipes a year, of which the majority was exported, chiefly to England, where it was once enormously popular, though it was for long the most appreciated wine in the United States. In that year the oidium swept over the island, destroying the whole vintage and the standing vines as well. Virtually no wine was made in the island from 1851 till 1857, and so overwhelming was the destruction that replanting only began seriously in 1860. But the trade has never recovered in volume, nor the wine in quality. Another factor which, apart from changing fashion and the shortage of supplies, greatly tended to diminish the prosperity of the island was the dissolution of the East India Company, for the old John Company had been one of the biggest regular customers. The opening of the Suez Canal added yet another blow, for ships bound for the East no longer put into Funchal for water and wine. Post-oidium Madeira has tended to fall in price and general appreciation ever since. By 1871 the production had barely risen to a tenth of the average mean yield before the oidium. It has been slowly increasing ever since, but there is now usually a larger store of wine on the island than can be easily disposed of.

An historical tun of Madeira was fished up in 1814 from a vessel that had sunk in the Scheldt in 1778. Louis XVIII., the "*première fourchette de son royaume*," and also, apparently, its first goblet, hastened to secure this historic wine, which is known to fame as "the 1814 pipe." The French consul at Antwerp, who had been instrumental in securing this prodigy for his epicurean royal master, was graciously allowed to have a share of the contents, which he sold to the Duke of Ragusa, better known as Marshal Marmont. The Duchess made this fabulous wine the *pièce de résistance* of a banquet given to Taglioni. When at her death, in 1858, the 44 bottles that survived were put up to auction, they were bought by the Rothschilds at a figure that was literally almost their weight in gold.

It was Talleyrand who first popularized Madeira in France. Brillat-Savarin also mentions it with favour and notes that Fielding speaks of it in "*Pamela*." The present Pope,

Pius XI., was recently presented by a deputation of pilgrims from Funchal with a case of Madeira, the seals on the corks of which have remained intact since the wine was bottled over two centuries ago.

THE AZORES.—This far-flung mid-Atlantic group consists of the islands of Pico, Terceira, San Miguel, Fayal, San Jorge and Graciosa. The wines of these islands were formerly of some importance, but the trade in them with North America and Brazil was virtually swept out of existence by the ravages to the vineyards of the oidium and phylloxera at the end of the last century. Pico alone used formerly to produce 5,000 pipes of wine a year. A *vinho secco* was made from the Vidogna vine, and a sweet *vino passado* from the Malvasia.

II.—SPAIN

“ *Mas vale vino maldito que agua bendita.*”

(Wine that has been cursed is better than holy water.)

—SPANISH PROVERB.

TO THE average English wine-drinker Spain spells Sherry. As an afterthought, Malaga, ‘that ladies’ wine,’ might occur to him, or a shuddering memory of those grocer’s terrors Spanish ‘Port,’ Spanish this, and Spanish that, impious qualifications of the sacred names of the great wines of France, red as white, associated with yet vivid recollections of the result of once accepting his wife’s offer to order some wine when he was too pressed for time to do it himself. Mr. Galsworthy has written mordantly of a particular “rather sweet Spanish ‘Burgundy,’ obtained at a *very* reasonable price,” which the squire in *The Country House* was in the habit of getting for his wife because he felt that she liked it, which was another way of saying because he considered it was on a par with her palate. One of the avowed advantages of this wine was that as it ‘kept open’ for a considerable time, it proved very economical in use. The connoisseur will remember that Val de Peñas can be very good, and also very bad. Rioja, the red wine of Navarre from the region lying between Bilbao and Haro (C.A.V.N.E. is about the most reliable brand, representing as it does a co-operative association of the growers of the district), is usually the first wine in hierarchical order under the heading Clarets mentioned in advertising wine-merchants’ lists (though in this context the name Rioja is more often metamorphosed into ‘Spanish Claret’), with a glowing encomium of its manifold virtues and the really extraordinary value it represents for the money: “a very nice wine, not *too* dry . . . very flavoured and elegant . . . soft and stylish, *most* attractive . . . fruity but not sugary, generous without being spirituous . . . great breed and refinement, very superior . . . considered by many well-known connoisseurs as equal to highest class Bordeaux—22/6, great bargain, worth double.”

Many people imagine that Rioja is a good substitute for a *light* Claret at a much lower price. This is a delusion. Rioja, capital beverage wine though it *can* be when sold under its own name and shorn of unfair comparisons with its betters, or such bar sinister misnomers as the title ‘Spanish

Claret,' has some superficial resemblance to Bordeaux (though the white variety has, contrary to repeated assertions, little if any to Graves) but is usually much fuller bodied, when indeed it is not actually hot or heady. Still, it is only fair to recognise that so continuous is the improvement in quality that what is sold as Rioja to-day is hardly recognisable as the wine of the same name of twenty years ago.

Since the war every wine-growing country from Luxemburg to South Africa has sought to gain a footing on the English market with wines of the Hock and Moselle 'type.' Among these *ersatz* adventurers a Catalonian wine called Allella, bottled in the familiar elongated Rhineland bottles under the guarantee of the provincial government, is certainly one of the best. It has not, of course, the slightest resemblance to Hock or Moselle, but it is none the less a pure and pleasant-tasting if undistinguished wine at a reasonable price. A light-red, possibly *rosé*, variety of the same wine is obtainable.

Professor Saintsbury speaks very highly from experience of *dégustation* in the country itself of the red and white table wines of Spain as a whole, and everything that he has to say pertaining to wine must command our deference, but it is safe to say that, generally speaking, the better-class wines are not exported in any appreciable quantity. It would be interesting to hear the judgment of Mr. Cunninghame Graham, whom one suspects has a very pretty palate for wine, on the wines of the country he knows, and has described so well, and of which Borrow has told us so little.

The Spanish author, Miguel de Unamuno, says scathingly, in writing of his fellow-countrymen's national pride in Spanish wine, *qua* Spanish, " Their wine, or rather that raw product which is the roughly squeezed must of their wine-presses, is for them natural and wholesome wine ; while the more delicate and subtly flavoured quality which the French obtain from theirs they consider as simply a chemical falsification. Falsification ! Rectification is what they really mean if they did but know it ! "

" It would be unjust to form an opinion of the wines of Spain," said Redding, writing in 1851, " from the general taste of a people too many of whom think adulterated wine of Oporto the best product of the grape." That is one side of the picture : the destruction of the delicacy of fine Sherry

in propitiation of the fetish of fortification. The other is contained in the Spanish adage "*Pregonar vino y vender vinagre*" (to buy wine and sell vinegar), for many English wine-merchants have had the experience of buying wine from Spain only to find it turned rancid on arrival, or soon after, though it is to be hoped that they did not emulate the native proverb to the extent of seeking to sell what they had bought otherwise than as (best Orleans?) vinegar. Spanish wines have been far too long identified with such as are either heavily fortified or else so badly prepared, largely owing to the habit of impairing proper fermentation by adding the harvest of successive days of the vintage to the must of the first as in Italy, that they soon develop secondary acetous fermentation. In the past, wine in Spain suffered from the country's dearth of railways and navigable waterways, and the consequent lack of barrel-staves in many of the chief viticultural districts, which resulted in the filthy practice of employing *odre*, the skins of pigs and goats, often with the bristles or fur adhering, for the storage and conveyance of wine. This custom imparted an indescribable nastiness to the wine for all but the inured native palates. But it is claimed that these crudities are now things of the past, that greater care in vinification has rendered the abuse of brandying unnecessary, and that proper vats, cool cellars, and oaken casks have delivered us for ever from the nausea of *olor de bota*. If this is so, and it is at least certain that Spain has made giant strides in the improvement of her wines since the war, it can only be a matter of time before she takes her place among the countries where the vine is tended most lovingly and with most conspicuous success.

In one respect, if in no other, Spain is indeed a favoured country, for wine there is said frequently to be cheaper than water : a veritable Sodom and Gomorrah for the blue ribbon fraternity, especially as the accompanying absence of drunkenness robs them of any fruitful material for teetotal propaganda. Spanish bricklayers have been known to slake their mortar with wine instead of water during the summer droughts, and at least one Spanish town, Toro in Leon, can boast that its Casa de Ayuntamiento, or town hall, was built in this bacchanal fashion, which suggests some extravagant caprice of Heliogabalus or Nero rather than a practical expedient in masonry. A big proprietor of Huesca

in Aragon stated in 1858 that it would have been both cheaper and easier for him to have irrigated his vineyards with wine in that summer than to obtain the necessary supply of water.

The Spanish vintage hardly ever fails, and the yield is perhaps the most regular in the world. France is the biggest customer for Spanish wine, which formed an appreciable part of the ration wine of the French troops in the Crimean campaign, just as it did of the *pinard* in the last war. In 1925, 1,353,000 hectares were under vines in Spain which yielded 26,697,500 hectolitres, as against 21,744,644 in 1924 (when nearly 11,810 less hectares were cultivated), and 22,078,268 in 1923. In 1920 the yield was some twenty-six and three-quarter millions: in 1922 only a little over a million less. Indeed, for the last six years the smallest yield (1921) was a little under nineteen and a quarter millions. The province of Ciudad Real in La Mancha has the greatest acreage under vines with 152,598 hectares, while Barcelona and Tarragona show the largest production with 3,675,038 and 2,850,784 hectolitres respectively. A curious item of the statistics for 1923, which had disappeared, for those of the ensuing year, was 151 hectares attributed to Spanish North Africa. It used to be said, though probably on no better authority than hearsay, that Tetuan produced wine comparable to good second-rate Sherry. Perhaps Abd-el-Krim drank it at Ajdir!

(i.) SHERRY

“This valour comes of Sherris.”

—Henry IV., part ii.

Spanish wine from Lepe, between Moguer and Seville, was well known in England as early as the Fourteenth Century, as the reference to it in Chaucer's *Pardoner's Tale* shows:

“Now keep you fro the white and fro the rede,
Namely fro the white wine of Lepe,
That is to sell in Fish Street, and in Chepe.
This wine of Spain creepeth subtelly,
And other wines growing fast by,
Of which riseth soch fumositie
That whan a man hath dronk draughts thre,
And weneth that he be at home at Chepe,
He is in Spain, right at the town of Lepe.”

It is a common belief that Sack was Sherry, in support of which Shakespeare's use of the term 'Sherris Sack' for the wine we are assured on professorial authority he loved so well can be quoted ; just as it is one of the keenest joys of the grammarians to assail the accuracy of this innocent popular assumption with all the heavy artillery of arid erudition. Old English-Spanish dictionaries translate Sack *vino de Canarias*, old English-French glossaries give "*vin d'Espagne, vin sec.*" While being careful to eschew this sterile antiquarian controversy by any such assertion as that Sack is a corruption of *sec*, *seccato*, or *secco*, it may be said without undue temerity that Sack seems to have been a general term for white wines of Spanish provenance, by inference predominantly dry, since there is mention of Xeres Sack, Malaga Sack, Malligo Sack, Galician Sack, Canary Sack, and (Ben Jonson's favourite) Palma Sack. But for the satisfaction of pedants this general statement shall be modified by a saving clause to the effect that there is an early reference to Canary Sack being called Sweet Sack, though had it been Malaga instead of Canary it might have suited the dry-as-dust thesis rather more aptly. Suffice it, then, to say that Sack was an ancient and respectable English institution, and that several intelligent schoolboys have gained extra marks in holiday-task examinations by pointing out that there is no reference to Port in all Shakespeare, and that there is to Sherry.

The Blessed Sir Thomas More, having been sent by Henry VIII. on an embassy to a foreign court, ordered his servant to bring him a large cup of Sack in the morning just before he set out to be received in audience. Having emptied it, he called for another, and yet another, both of which he likewise tossed off at a draught, and would have followed them up with a fourth had not his servant, greatly alarmed for the seemliness of his master's conduct before majesty, prevailed upon him to desist, though not without considerable difficulty. When the future martyr returned home he threatened his man with his cane. "You rogue," he said, "what have you done me ! I spoke so to the Emperor on the inspiration of those three glasses that I drunk that he told me I was fit to govern three parts of the world. Now, you dog, if I had but drunk the fourth glass, I had been fit to govern all the world !"

Sherry is said first to have 'come in' on the grand scale when the First Gentleman of Europe roundly damned Madeira, and registered a public oath that for the future—by G—d!—he would drink nothing but Sherry. This momentous declaration created nearly as great a sensation in Regency England, besides incidentally ruining several families in the Funchal trade and enriching many firms which were quick to take the royal cue and establish connections with Jerez and Port St. Mary, as though in our own day Miss Sadys Drooper were to confide in a newspaper reporter that after mature and anxious consideration of the question she had come to the conclusion that Bubbly (Champagne) was no longer really quite a ladylike beverage. Sherry has been going out and coming in periodically ever since the days when Poe wrote *The Cask of Amontillado* or Ruskin's father 'travelled' in Domecq's from town to town so as to make enough money to pay for his son being educated up to *Sesame and Lilies*; the last occasion on which it 'came in' again with a particular rush being after that notable triumph of British diplomacy, the marriage of the young King of Spain to a German Princess. In addition to having to support the fluctuations of a public demand anxiously reflecting the agitated barometer of the Court and Society columns, Sherry has had to suffer and satisfy every conceivable idiotic caprice of fashion in respect of the precise shade of colour it must, or must not, be.

It may be said at once that Sherry prepared for consumption in this country is nearly always a fortified wine, though this is not necessarily the case in Spain. In the middle of the last century, when English wine-merchants used to declare that Sherry shipped without the addition of extraneous alcohol would inevitably turn sour, considerable quantities of unbranded wine were shipped from Cadiz to the United States, where it was much appreciated, without anything of the kind happening. It is only fair to point out, however, that at that period Sherry and Malaga were probably the only two Spanish wines well enough prepared to sustain a sea voyage unfortified. Happily, this state of affairs is now ancient history. If unbranded Sherry is even now unobtainable in this country, that is due to the deliberate preference of the national palate, ably seconded by the conservatism of English wine-merchants. Natural Sherry,

unlike natural Port, *could* be obtained (may perhaps already be obtainable in small quantities) in London within a month if the public insisted on having it—*quia vox emptoris, vox dei!* Sherry is a noble wine, a true hidalgo, and it is unblushing philistinism to mention it in the same breath as that dubious heavy dragoon dago adventurer turned vulgar profiteer, Port—as long, anyhow, as Port remains what it has for so long been known to be.

The town of Jerez-de-la-Frontera, from which Sherry takes its name, lies in the province of Andalusia, of which Seville is the capital and Cadiz, *improba Gades*, as many schoolboys remember gratefully for one humanised hour of classical geography, the chief port. The principal districts into which the Jerez region is subdivided are San Lucar de Barromeda, on the estuary of the Guadalquivir, Trebujena, Puerto de Santa Maria, Puerto Real, Chipiona Rota, and Chiclana, which are said to total some 24,000 English acres and yield about 17,500 *botas* a year (a *bota*, or butt, contains about 108 imperial gallons). The latest official Spanish statistics show that in Western Andalusia, comprising the provinces of Seville, Cadiz, Cordova, and Huelva, some 38,165 hectares yielded 780,552 hectolitres in 1923 (701,204 in 1924), of which Cadiz, the district embracing the Jerez vineyards, represented 10,450 hectares and accounted for 331,980 hectolitres. In this district, rather analogously to Tain-Hermitage, four different strata of soil yield four different types of wine :

Yielding two butts per acre.	(1) The <i>Albariza</i> of the higher ground, where the earth is an amalgam of common clay, magnesia, and lime.	Which yield the finest wines.
	(2) The <i>Barros</i> , a red ochreous soil of a ferruginous nature.	
Yielding five to six butts per acre.	(3) The <i>Bugeo</i> , a rich alluvial soil.	Which are found in the plains and produce only inferior wines.
	(4) The <i>Arenas</i> , a sandy soil.	

The *Albariza*, which contains eighty per cent of lime, is only about two or three feet deep. Beneath the *Albariza* is a stratum of hard and almost impermeable soil called *Tajon*, which retains its humidity throughout the hottest summers.

In addition to the districts grouped under the name of Jerez, Paxarete, an old monastery some fifteen miles from the

town of Jerez, is celebrated for a particularly fine and rather sweeter type of Sherry; while Negio, Rancio, and Moguer are of almost as much importance, as regards quantitative production, as Jerez itself. The district of Moguer used at one time to have a bad name, as it was associated with the shipment of the common and much brandied wines of Condado de Niebla, at prices which were impossible for anything better than that suspicious compound 'Cooking Sherry' from a part of the port of Cadiz called the Aguado, a sanctuary of the wine-cooks, where inferior wines were 'prepared' for export.

Different types of wine, such as Paxarete, Manzanilla, and Montilla, are said to owe most of their originality to the varying proportions of the grapes of different vines used in their preparation, and particularly of the famous Pedro Jimenes and Palomino, one or other of which is present in fine Sherry to the extent of one-eighth of the volume. This Pedro Jimenes, which the Germans claim is identical with their Elbling and the French with their Gouais Blanc, is said to derive its name from one Pedro Simon, a soldier of Charles V., who transplanted it from the Rhine. The Palomino is also known as the Gazuela, or Hogazuela. The Pedro Jimenes and Palomino vines of the Jerez district are now "grafted in the green" on to one-year-old American vine-stocks as in Hungary. About nine hundred vines are planted to the acre, while a thousand vines yield only about nineteen hundred pounds of fruit. Not much was known in Thudichum's and Redding's time about the different types of vine grown in Spain, and little or nothing has been written on this subject since their day. The science of Ampelography—founded by the Abbé Rozier of Lyons, and developed by the Comte de Tournon, Bosc, and Bouchereau of the Château Carbonnieux—as M. Couanon remarks, who urges the international standardisation of the names of vines, has fallen into a state of incoherence comparable only with humanity's after the Tower of Babel. The same plant is often known by so many different names in one country alone, without taking into account its synonyms among foreign nations, that it has become all but impossible to recognise any given type of vine outside those districts chiefly associated with its cultivation. The types recorded in Spain include, besides the Pedro Jimenes and Palomino,

the Perruno, Canoncazo, Albillo, Mantuo, Castellano, Beba, Rustan, Doradillo, Larga, Temprana, the Tintilla or Alicante, and many sub-species of the Muscatelle.

The manner in which Sherry is prepared is entirely peculiar to itself, and in nearly every respect at variance with the procedure adopted with other wines, compared with the complication, delicacy, and laborious development of which the manufacture of Champagne may be called a relatively simple process. The secret of fine Sherry is, like that of Champagne, the secret of the skilful blending, or *Crianza*, of different wines of different characteristics and in different stages of maturity, and the existence of very fine and very old *Cuvée de la Maison* reserves of Mother-wine, which in Spain are called Soleras. A Solera means something kept separate and apart. It is perpetual, for it must never be allowed to run dry. It is never bottled or used for consumption undiluted. It may be described as a sort of Attar of Roses, or rather a quintessence of flavouring wine formed of the finest quality of the finest vintages. Its flavour is so highly etherised as to be almost undrinkable when tasted neat, just as even a Smyrna Jewess would find the perfume of pure Attar of Roses too overwhelming to use on her person. Nor has a Solera any definite age or vintage. Its age can only be indicated by stating the vintage year of the wines with which it was first brought into being, modified by a whole catalogue of all the subsequent vintages that have been added to refresh it, and the proportions in which they were added as the quotas they replaced were drawn off. In old-established firms the Solera is centenarian and more. Only the very finest wines—Amontillado, *Vino de Pasto*, Manzanilla, and these only of the finest vintages—are used to form the original widow's cruse, or reserved for its subsequent replenishment.

Every gallon that is drawn from it for blending (and this is the one and only use of any *Solera*) is immediately replaced by the same quantity of the next oldest and choicest quality of blended *Cuvée extra réservée*, that we might call *Solera II.*, but which at Jerez is called a *Criadera*, prepared and kept solely for this purpose, and which undergoes the same periodical drawings-off and replenishments as *Solera I.* *Criadera I.*, or *Solera II.*, is served in the same manner by *Criadera II.*, which exists solely to nourish *Criadera I.* or *Solera II.*), and so on in the best firms, up to some five or six

graduated generations of *Criaderas*. More than half the butt of a *Solera* is never drawn at one time, and even that much is an exceptional quantity. A *Solera* is used for blending in much the same way as *liqueurs d'expédition* are employed by Champagne shippers in different quantities and strengths to produce varying qualities and flavours of wine, only in rather larger proportions. Often as many as twelve qualities of Sherry are produced by the same firm, all flavoured in greater or lesser degree by the same *Solera*, the flavour of which is the sign manual, almost the trade mark, of the house. Sometimes the cheaper qualities of Sherry are flavoured with the intermediate *Criaderas*, but this practice is unusual, as it is easier to flavour accurately with a little of the most concentrated essence rather than with a greater volume of the less. From the foregoing description it will at once be seen how flagrantly misleading is the description of 'Fine Old Solera London Particular' under which Sherry is so often sold in London. The Jerez house that sold its Holy of Holies, *the Solera* of the firm, would be simply destroying its stock in trade and its plant, assets that it could never hope to replace, the value of which no insurance could indemnify it for.

A signal peculiarity of Sherry, which, however, exists in some slight degree among all wines that are kept for considerable periods in the wood before bottling, or which are not intended to be bottled, is that the flavour of the same wine of the same vintage, grapes, and pressing, varies considerably from cask to cask, and increasingly so with increasing age. The reasons for these variations in original type continue to remain one of the unsolved mysteries of the chemistry of wine; and, interesting as it would be to know the cause, one fears that only too soon after it is ascertained, German chemists, for whom the 'Elbe Sherries'¹ are not such very distant memories, will be producing the same natural phenomenon synthetically. In the Rheinland they speak of '*Der beste Fuder*' of a Hock or Moselle of the very highest class, by which is meant the particular cask of some dozen or

¹ An advertisement in the London Press of October 15th, 1864, ran as follows: "To Wine Merchants.—Wanted, by a gentleman of experience in making up the Hambro' Sherries, etc., and having the required plant for that purpose, the sum of £1,000.—Address R.S., care of Mr. W. Abbot, 7 Little Tower Street, E.C."

so of the same wine and vintage which has developed the finest flavour and bouquet. The wine-merchants of Jerez declare that of twenty casks of wine prepared by preliminary blending, so as to develop into Amontillado (*i.e.* wine resembling in flavour the wine of Montilla, near Cordova) only about two will turn out as desired, and that they are quite unable to control or forecast the result. One or two others may develop into Manzanilla (*i.e.* resembling the wine of San Lucar), and the rest will be simply the ordinary run of good common Sherry. Amontillado, or what it is hoped may turn out to be Amontillado, is made from grapes gathered two or three weeks earlier than is the case for the other wine.

The proprietors of the *bodegas*, or wine-lodges (very much the same thing as what are called *chaix* in France), buy their grapes from the growers more often than they undertake the cultivation of their own vineyards. As with Port and Champagne, the name of the maker takes the place of the name of the growth of a particular vineyard. The grapes are sometimes laid out in the sun on matting for a few days before pressing, though the custom is not universal, especially where it is desired to produce a dry type of wine. Before being pressed they are dusted over with plaster of paris, or a burnt and finely ground local earth called *Yeso*, which is virtually sulphate of lime, for the superstition still prevails in most of the southern countries of Europe that this practice gives some measure of immunity against the dangers of secondary fermentation in the heats of the summer ensuing on the vintage by slightly assisting the fermentation, and so increasing the alcoholic content of the wine. The actual treading is done on wooden platforms. The must is left to ferment slowly without the scum being removed, in casks that are only partially bunged and more exposed to the air than protected from its contact, stored not in deep stone cellars, but in wooden sheds on the level of the ground. As Redding says, there must indeed be an inherent excellence in the quality of these wines to enable them to withstand such rough and careless usage without appreciable loss of quality. The Jerez wine-growers insist that the 'ventilation' of the must is of great importance to proper vinification, though many authorities regard this as simply an excuse for continuing an old and slovenly custom. When the first fermentation is over, which, unlike the case of Port, is not checked before it

is properly completed, the wine is racked and six to ten gallons of brandy per butt are usually quite needlessly added. For the first three or four months of its existence the wine is still called *mosto*; thereafter it is termed *vino de anada*, or natural wine. The sweet wines, or *abocados*, which are chiefly used for blending, have some 24 gallons of spirit per butt added to them about six months after they are racked, while the dry wines, or *seccos*, only have a sixth of that amount admixed. The better the wine the less alcohol is added to it—the direct converse of Port; the very finest wines, which rarely come to England, are far too delicate to sustain the addition of any extraneous alcohol whatever.

At the *vino de anada* stage some three different kinds of wine begin to emerge, according to the districts which have produced the musts and the type and proportion one to another of the grapes grown in them: Fino, a very dry and clean-tasting wine; Raya, a rich and full wine; and Palo Cortado, which represents a sort of intermediate stage between the two. Different blends of Fino will in a certain proportion of cases, as has been seen already, yield Amontillado, Manzanilla, and *Vino de Pasto*; blends of Raya make so-called Golden Sherry; while varying admixtures of Palo Cortado give Oloroso and Amoroso.

Many Sherries on analysis show 33 per cent to 40 per cent of proof spirit of 60 per cent O.P., or 24.6 gallons of pure alcohol per butt. The average varies between 6 and 10 gallons per butt. Naturally, Sherry averages only about 14 degrees of alcohol. Ropiness, or scuddiness, which the French term *graisse*, is the great defect to which the wines that compose Sherry are liable, and brandy is invariably used to overcome it. Syrup made of must from which a large portion of the water has been simmered away, usually of a 6-to-1 concentration, called *arropé*, or *vino de color*, is often used to tone or colour up Sherry when darker tints of it are in demand. *Arropé*, *abocado*, and even caramel flavouring are the chief ingredients for that 'fine' or 'curious' but always 'old' Brown Sherry which used to be so popular in England, for Sherry firms, like Champagne manufacturers, are accustomed to make up and ship all sorts of standard flavours of wine, according to the tastes of buyers or the prevailing fashion of the market. A butt of Sherry as made up for export to England in 1860 contained:

- 1 Jar of Spirits of about 60 per cent O.P.
- 8 Jars ' Dulce ' or sweet, abocado wine.
- 7 Jars of Solera.
- 10 Jars of Dry wine of the 1854 Vintage.
- 14 Jars of Dry wine of the 1859 Vintage.

Total—40 jars (1 butt) of ' English ' Sherry, of which it should be observed that three of the last four ingredients had already, in the nature of things, received their quota of adventitious alcohol.

Manzanilla, the wine of San Lucar de Barromeda, made predominantly from the Rustan grape, is bright in colour and full in body, though when young it has virtually no taste at all. It owes its name to the slightly bitter flavour, which develops with age, that has been likened to the scent of camomile. Rota produces deep-coloured wines from the Tintilla vine (French Teinturier) that are chiefly used for blending, which are here, as in Portugal, called *Tintos*. From Tinto the English term ' Tent ' is derived, which, as Sheen gravely remarks, " is a rich red wine, and is occasionally used by invalids as a stomachic, besides being the sacramental wine employed in the administration of the Communion." Actually, the English word Tent is more usually applied to Alicante wine. The ' *Tintos* ' used for blending are nearly always simmered to render them more concentrated, as barrels, where procurable, have always been something of expensive luxuries in Spain. Tinto of good age is often called *Fondillon*.

1834, 1858, 1860, 1865, 1870 and 1873 are all famous *Solera* years of Sherry.

(ii.) MALAGA

After Sherry, Malaga, which likewise hails from Andalusia, is the next most famous wine of Spain, and indeed, in France, it is far better known than Sherry. The wine of Malaga, as the raisins, comes from the mountainous district of the province of Granada called the Axarquia, one of the most marvellously fertile territories in Europe, with a warm, moist climate which enables three vintages a year to be gathered from the vines, as in the Island of Rhodes. From the first harvest, which is in June, the famous raisins of the Larga vine are made, which is a species of Muscatelle that will not thrive more than four miles from the coast, besides the lexias. The second harvest, in September, yields a dry wine like Sherry, as which it is often sold. From the third harvest, in October or November, the sweet and luscious wine we

know as Malaga is obtained. There are several different types of Malaga wines proper. The most famous—Malaga, in fact—is produced from the Pedro Jimenes vine, if not wholly at least in a very predominant proportion, as this vine occupies about half the vineyards. Malaga is a very sweet and very dark amber-coloured dessert wine, delicate in flavour and slight in body, with an almost overpowering wealth of a quite characteristic bouquet. A small dose of slightly burnt *arropé*, here called *vino tierno*, or *vino maestro*, to enhance the flavour and colour to the proper “*embocado*” quality, is usually added to increase the flavour and colour. It keeps indefinitely. The largest market used to be in the United States, though England, Belgium, and especially France, have always consumed considerable quantities. Ladies who like no other wine can often be tempted to take a glass of Malaga, or rather they could until a rumour began to spread abroad that it was ‘rather a common wine.’ So popular is Malaga in France that of recent years a *Malaga français* has been evolved—how, we are not told—quite apart from wine which, though French, is sold as Malaga without any qualifying adjective. Doubtless it is one of the many secrets of sinful Cette, like Rancio and Picardan, and all the tribe of concoctions “*rivalisants avec les meilleurs Portos*” (which is not necessarily an extravagant claim). Malaga was Talleyrand’s favourite wine. In the XVIIIth Century Malaga was usually known as “Mountain” in England. Dr. Johnson bought a dozen of it in 1756 for 20/-. Fielding says in one of his novels: “Women love white best; boy, bring half-a-pint of Mountain.”

A Malvasia wine resembling Madeira, besides very strong and sweet Tinto, is made, and a curious concoction called Guindre, or Guindas, wine in which Morello cherries have been steeped that sounds as if it must be something like Belgian Lambic beer. A famous Muscatelle wine, perhaps the finest of its kind, called the *Lagrima*, or virgin juice of Malaga, is a sort of Tokay obtained from the drops of juice which trickle down naturally, without any sort of pressure, from very ripe bunches of Muscatelle grapes cut off and hung up in the open.

The annual production of the various Malaga wines is said to be some 2,000 butts; the official statistics for 1923 show that in the administrative province of Malaga there

were 27,627 hectares under vines, with a yield of only 57,541 hectolitres of wine.

(iii.) OTHER SPANISH WINES

The most famous Spanish wine after Sherry and Malaga is Val de Peñas (the valley of stones), which comes from the district of Manzanares in La Mancha, a province the wine of which has always been classical in Spanish literature. Val de Peñas is a clean, dry, very big red wine, with a full and, when old, almost 'great' flavour. It is stored in large earthenware vessels, called *tinejas*, of about 800 gallons capacity, an exceptional refinement of preparation which probably had something to do with the great reputation it enjoyed in former times, though it was always put into *odre* for transport and so acquired the prevailing Billy-goat aroma. Indeed, one large wine-grower of the district used to keep a stock of 6,000 skins for this purpose. The dry white wines of Criptana, Socuellamos, and Tomelloso from the same district are highly esteemed, and when properly matured often rival a fine *Vino de Pasto*. The Muscatelle of Fuençaral, near Madrid, is well known.

Aragon, the province which produces Rioja, yields in most places a dark-red wine, harsh, strong, fiery, and rough, that is made from the Grenache de Sobayes vine. The best known growths of Rioja are Paceta (which is called "Bordeaux type"), Pomal ("Burgundy type"), and Zaco ("Sauternes type"). Vittoria produces a *vino bronzo* at Chacoli, a wine called austere, though astringent would be a better word. The wine made from the Carineña grape, of which the most famous is that of the Campo di Carineña between Calatayud and Saragossa, is said to be one of the most delicious of Spanish red wines. The wine of the district of Logroño in Navarre, an inferior variety of Rioja, is sometimes exported under its own name. Peralta, in the same province, is noted for a Muscatelle wine said to resemble Malaga. Leon produces good wine at Medina del Campo. Galician wines are unimportant *vinos de racion*, or ordinaries, with the exception of those of Ribadavia and Tuy on the Minho. There is a curious custom in the province of grafting the shoots of some half-dozen different types of vine on to a single stock, which, though it may render the yield more prolific, naturally plays havoc with its quality.

In Catalonia the most familiar name will be Tarragona, both for vinegar and a wine, appropriately enough sold in quart methylated-spirit bottles, that used to be known as Tarragona "Port" (and, in mid-Victorian days, as Ebro Port), until our legislators in their wisdom decided that Port, alone of all wines, was of sufficient eminence to warrant its appellation of origin being protected by the law, though in Tarragona itself it is known as *Priorato dulce*. The Catalan wines are predominantly red. Xarello is a good dry wine, Borja is rather richer, and Allella has already been mentioned.

The ordinary run of wines of the Province of Valencia is only kept for twelve months, owing, it is averred, to the danger of secondary fermentation arising during the heats of the spring following the vintage; though this does not seem a very lucid explanation seeing that, should this happen, the inhabitants must inevitably be forced to drink vinegar or water, whenever the latter is obtainable, for six months in the year. The invariable excuse given for the fortification of southern wines is this same bogey of the wine turning sour six months after it is made, the real reason why wine is susceptible to this transformation being either that it is very carelessly made or else that it is not stored in proper underground cellars. Some hundred kilometres north of the town of Valencia, near the mouth of the Ebro, lie the twin districts of Vinaroz and Benecarlo. The wine called Benecarlo, a hot, dark red, earthy, and extremely potent wine, employed, like that of Figueras, as 'the medicine of other wines,' is famous for the extensive use that is made of it for blending with inferior Bordeaux, to which it imparts body—and also spirit! Whenever there is an agitation in France to increase the import duties on foreign wines, which happens regularly every six months, the curious spectacle can be witnessed of seeing this salutary and patriotic proposal fiercely opposed in Bordeaux! Benecarlo is the key to the mystery, and it is probable that the British taste for powerful wines in the middle of the last century was largely responsible for the creation of this remarkable Transpyrenean commerce. The extent to which clarets, and indeed all table wines, used to be brandied for the English market, or, as the more charitable may prefer to say, the degree of inaccuracy of the instruments then in use for ascertaining their alcoholic strength, can be seen by reference to Dr. Druitt, who, being

convinced that wine was one of the most valuable articles of diet, spent a great deal of his life trying and testing sample bottles of light wine.

The fact should be emphasised that there is no proof whatsoever that Spanish, any more than Portuguese, wines are 'naturally' more alcoholic than those of any other country.

Murcia has little but thick, rough wines, like the commonest Alicante, which represents the general type of 'Spanish red.' The Spanish reaches of the Douro and Tagus yield no wines of outstanding quality.

The Balearic Islands, with 8,679 hectares of vineyards, produced 176,543 hectolitres of wine in 1923. The climate is almost an ideal one for wine-growing, and the islands can boast of several excellent growths. Majorca is celebrated for its Malvasia and the dark red wine known as Aleyor, besides the table wines of Palma, the capital. Minorca is reputed for a light white wine that comes from Banal Busa, called Alba Flora, which is said to have a very fine bouquet and some resemblance to Hock, as well as for the Muscatelle of Polentia.

The Canaries consist, as the geography primers say, of the islands of Teneriffa, Canaria, Lanzerote, Fuertaventura, Ventura, Ferro, and Palma, in all of which the vine was extensively cultivated until the oidium practically swept the vineyards out of existence, just as it had done in Madeira. In pre-Phylloxera days these islands used to produce a mean average of 35,000 pipes a year, of which about 25,000 were exported, though after exceptionally prolific vintages as much as 46,000 pipes are known to have been shipped in a single year. The export is now not a tenth of what it used to be, and such wine as is exported is mostly used to blend with inferior Sherry, whereas in former times, when Madeira was a word to conjure with, a large percentage of the wine exported was sold under that imposing and sovereignly genteel name. In 1923 the acreage under vines in the islands had fallen to 5,950 hectares, with a production of 64,385 hectolitres—a decline and fall indeed!

Elizabethan authors are full of references to "cups of cool Canary," though one could hardly describe it as a light refreshing drink, and the term Canary Wine was a household word in England down to about 1733, when the fashion changed to Port in the wake of the baneful Methuen Treaty.

Sir John Hawkins stated, as early as 1564, that it was better than any of the wines of Spain. It is probable that the Canary Sack and Canary Wine drunk in England was the *Malvasia seccato* wine, made of partially dried grapes, though doubtless this conjecture will seem too plausible to pass unchallenged by the Smellfungus School.

The first vines are said to have been brought to the Canaries from the Rhine and Candia during the reign of Charles V. The prevailing vines are the Vidonia, or Vidueño, which yields a dry wine of the same name, similar, but rather inferior, to Madeira, a black variety of which is so rare as to be now almost extinct; the Española, Forastero, Vijariega, Gual, Verdelho and Pedro Jimenez, which are white; and the Tentillo, or Negra molle, that is red, besides the *Malvasia* and *Muscatelle*.

'Stoving' is not practised, and this is the only respect in which the manner of preparing the wine in the Canaries differs from the practice obtaining in Madeira, though a thin *vino dulce*, called Gloria, is often added to the young wine when it arrives at Santa Cruz for storage as a corrective to any tendency to 'ropiness.' The districts which produce the best wine are Orotava, Victoria, Santa Ursula, Buenavista, Sauzal, Garachico, Ycod de los Vinos, and Valle de Guerra. Arafo and Guimar yield rather inferior growths. Teneriffe is responsible for more than half the production of the islands.

The *Malvasia* wine has such a pronounced pineapple flavour that ladies have declared in their enthusiasm that it tasted like a liqueur. The *Verdona*, or Green Wine, that used to be exported to the West Indies, seems no longer to be made. After about 1733, Canary Wine, or Canary Sack, which was very fashionable in the XVIIIth. Century, was usually known in England as Teneriffe, or Vidonia. It was grown on the west side of the island, and was frequently confused by writers on wine with the *Vinho Verde* of northern Portugal and the once fabulous *Vino Verdo* of Tuscany. Other wines include that known as Taoro and the ordinary wine of the country which is called Teneriffe. Redding states that, like Keats, he "never tippled drink more fine than mine host's Canary wine," 126 years old, which had been piously guarded from generation to generation in a nobleman's cellar.

III.—GERMANY

“ *Aus dem Glase in die Kehle,
Aus der Kehle in den Schlund,
Und als Blut dann in die Seele,
Und als Wort dann in den Mund.*”

THE total area under vines in the German Reich, which has varied in the last forty years between 121,000 hectares in 1889 and 106,000 in 1913, was further reduced as a result of the loss of Alsace-Lorraine at the end of the war, in 1918, to 69,000, or very little more than Switzerland. The average yield was something under two and a quarter million hectolitres, the record vintage being 1896 with 5,051,000, and the lowest 1910 with only 846,139, though in 1914 this figure was only exceeded by 75,000 hectolitres. The annual export never reached a quarter of a million hectolitres ; the importation of foreign wines was nearly a million and a half. Climatic conditions compelled the German wine-growers to concentrate on quality rather than quantity, and it must be confessed that the nation of whose produce it used to be said ‘ Cheap and nasty ’ has made a brilliant success of their wines in the very opposite sense, thanks to German *Tüchtigkeit* and painstaking Teutonic zeal. The Heidelberg Tun has long fascinated the world by its size, as though it were one of its seven marvels, giving an erroneous impression abroad that Germany was a land of vinous plenty. It was built in 1591, of six hundred hogsheads (some 32,400 gallons) capacity, but the Neckar vineyards have long since ceased to be famous for their wine or even able to fill it. The Swedish Tun of Würzburg, the only one the troops of Gustavus Adolphus left unburnt in 1630, the Tübingen, Grüningen, and Königstein casks, are almost equally famous. In the Rathskeller of Bremen were long conserved the dozen noble tuns called *The Twelve Apostles* filled with the famous *Rosenwein*, a present of some bottles of which the old Hansa town once honoured itself by sending to Goethe. A curious feature of these twelve giant tuns was that it was noticed that the wine put into the Judas cask invariably turned out the best !

Nearly every German poet has sung the *Rheingold* of the *Rheinwein*, just as the whole German nation seems to feel a sort of sentimental *Wanderlust* “ *zum Rhein, zum Rhein,*

zum deutschen Rhein," to drink, where it grows, in the cradle of their race, the wine golden as the Lorelei's lovely hair, and haunting to the memory as the witchery of the Rhine-Maidens' song in 'The Ring.'

The word 'Hock,' corrupted from the name of the town of Hochheim, is used in England to designate all German white wines other than the Moselles and *Steinwein*. The nearest German equivalent for 'Hock' is *Rheinwein*. *Rheinweine* are divided into the three main groups of the Rheingau, Rheinhessen, and the Rheinpfalz (or *Haardtweine*), and five subsidiary ones (the *Maingebiet* and the wines of the Nahe, Ahr, Lahn, and Middle Rhine). The five last districts are important only to the German wine-merchant, as the wines produced in them, though often excellent (notably at Bacharach, Manubach, Kreuznach, Sponheim, Laubenheim-an-der-Nahe, and Schloss Bockelheim), are used mostly for blending, or what is euphemistically described as 'conversion into sparkling wines.' The Nahe region in 1923 embraced 3076 hectares, and in 1921 yielded 60,630 hectolitres of wine. If Hock has enjoyed scant mention by its own name, or even in the earlier form of *Hockamore*, in past epochs of our literature, it must be sought rather as *Riniswyne*, or *Rhenish*, in which guise it finds frequent invocation from the "Morte d'Arthur" to Keats. Shakespeare weaves constant similes from it; Congreve, and even Sir Walter Scott, have had recourse to Rhenish for a metaphor. But it was left for Meredith, the greatest connoisseur of fine wines in the annals of English Letters, to make ample and honourable amends for this ungenerous neglect. In that immortal twentieth chapter of *The Egoist*, 'An Aged and a Great Wine,' Dr. Middleton, the 'œnophile' divine, pauses before Sir Willoughby Patterne's inner cellar to deliver sonorous judgment: "Hocks, too, have compassed age. I have tasted senior Hocks. Their flavours are as a brook of many voices; they have depth also." Thus was the silence of centuries majestically broken, the festal ode so long unsung hymned in plenary atonement with signal pomp and circumstance.

The great vintage years are 1893, 1911, 1915, 1917, 1921—1900, 1904, and 1920 being generally fair. 1924 and 1926 show excellent promise. In no country is estate-bottling more widespread, and the consumer more adequately protected, so that the only name there is any point in recording is Langenbach, of Worms, who still purveys territorially genuine *Liebfraumilch*.

A word of guidance in regard to the proper nomenclature of German wines generally may not, perhaps, come amiss. Any authentic German wine, other than mere *Tischwein*, whether estate-bottled (*Originalabfüllung* or *Kellerabzug*) or not, should bear on the label, besides the year of its vintage, first the name of the district (*Gemarkung*), that is, its surname, or family name; next the name of the particular classified vineyard of that district from which it comes (*Gattungsname*, *Weinbergslagenname*, or *Gutsname*); then the grower's or proprietor's name (*Wachstum*, *Gewächs*, or *Creszenz*); lastly, perhaps, or penultimately, the name of the vine (*Riesling*, or *Traminer*), to denote that the wine is made from the unblended juice of that one species of grape. In cases where the wine is a selected one—that is, made from grapes carefully chosen for their over-ripeness—the inscription should terminate with the word *Auslese*, *Goldbeerenauslese*, *Beerenauslese*, *Terrassenauslese*, or *Spätlese* (all three occasionally preceded by *feine* or *feinste*), *Edelgewächs*, *Grosse Spitze*, or, in a very few exalted instances, *Cabinett*. Less expensive growths will often be found to bear in addition the word *natur* or *naturrein*: a description the German wine-law declares legally applicable solely to pure, unblended, and, above all, unsugared wines. Three typical instances taken at hazard will serve as illustrations:—1920er *Dürkheimer Hochmess Riesling, Creszenz J. G. Zumstein*; 1917er *Hattenheimer Hassel Auslese, Wachstum und Originalabfüllung der staatlichen preussischen Domänenweinbauverwaltung*; 1921er *Dienheimer Falkenberg Natur, Gewächs Koch*. By German law, wines which are sold under the name of their *Wachstum*, or owner's name, may be neither sugared nor blended in any degree or form.

(i.) THE HOCKS OF THE RHEINGAU

“The best wine . . . that goeth down sweetly, causing the lips of those that are asleep to speak.”—(*The Song of Songs*).

The wines produced in the Rheingau are as unexcelled as they are inimitable. In antiquity, as in fame, they are the peers of Burgundy and Tokay. It is a very small territory, in which wines of the very highest quality are all but exclusively produced; and one in which the science of viticulture and the art of wine-making have been brought to the very zenith of perfection. This chosen region is less than twenty-two

kilometres long by seven wide, and is situated on the right bank of the River Rhine. The district of Hochheim, though lying a little apart, has always been reckoned an integral part of the Rheingau. Seen from the summit of the Rauenthalerberg, where the view sweeps over successions of terraced and vine-clad hillsides, from the foothills of the Taunus to the river's banks, the Rheingau is one of the loveliest reaches of the whole Rhine, sullied only by that relic of the era of Bismarck and *Realpolitik* and monument of 'Frightfulness' in bronze and stone, the ponderously flamboyant *Germaniadenkmal*, which vulgarises the confluence of the Moselle and the Rhine at Coblenz. "It is a place," as Thudichum gravely records, in a phrase worthy of Dr. Erasmus Darwin's 'Botanic Garden,' "which the peregrine œnophilist should visit himself, and recommend others to frequent." The number of classified districts in the Rheingau, from one or other of which all but three of its wines (Steinberger, Markobrunnen, and Schloss Vollrads) take their first name—their surname, as it were—is but twenty-four in all, while the total number of named and recognised vineyards is only about 730 and the entire acreage under vines a little less than 1,280 hectares. Seven of these twenty-four districts are only of interest to the wine trade, while Assmannshausen, which produces the celebrated red wine, is in no sense equally esteemed for the product of an equal acreage of white vines. There remain—with the most notable vineyards of each after their names—the districts of EIBINGEN (Lay), ELTVILLE (Sonnenberg, Mönchhanach, Grauer Stein), ERBACH (Markobrunnen, Katz, Langenwingert, Hohenrain), GEISENHEIM (Rothenberg), HALLGARTEN (Schönhell, Mehrhölzchen, Deez, Sterzelpfad), HATTENHEIM (Engelmannsberg, Nussbrunnen, Steinberg, Schützenhäuschen, Wilborn), HOCHHEIM (Domdechane, Daubhaus, Hölle, Stein, Steinern Kreuz), JOHANNISBERG (Schloss, Weiher), KIEDRICH (Gräfenberg), LORCH (Pfaffenwies), MITTELHEIM (Bangert, Burkard, Magdalenenacker), NEUDORF (Hassloff), OESTRICH (Doosberg, Kellerberg), RAUENTHAL (Kesselring, Pfaffenberg, Wieshell), RÜDERSHEIM (Bischofsberg, Bronnen, Engerweg, Häuserweg, Hinterhaus, Schlossberg), and WINKEL (Dachsberg, Hasensprung, Neuberg, Schloss Vollrads). Without necessarily dismissing the picturesque legend of Charlemagne's inception of vine-growing on the Rhine, there is ample proof that it was already flourishing early in the

Seventh Century. As in most countries where vines have been grown from very early times, monasteries played a leading part in the development. The Benedictines planted their famous vineyard of Johannisberg in 1106, the monks of Eberbach that of Steinberg in 1131 and the Gräfenberg somewhere about the same period. Some of these wine-loving monastic bodies were dissolved by the Reformation, others preserved their cherished vineyards till the Napoleonic Wars. Thus Schloss Johannisberg, which had come into the possession of the Prince of Orange during the French Revolution, was confiscated by Napoleon after the battle of Jena and conferred by him on the Alsatian Marshal Kellerman. By the Treaty of Paris it escheated to the Austrian Emperor, who in turn presented it to Prince Metternich-Winneburg, in whose family it still remains. It is worth recording that the French Marshal Hoche was of two minds whether or not to blow it up as a precautionary necessity of war. As a sort of consolation prize for the failure of the first performance of *Tannhäuser* in Paris, Richard Joseph Lothar Hermann Metternich, son of the great (Clement Wenceslas) Metternich, and, as his father had once been, Austrian Ambassador to France, sent Wagner twenty-five bottles of Johannisberger—as it had been given to Goethe and Canova before him.

After visiting Schloss Johannisberg for the first time in 1818, Metternich wrote to his wife: "the wine-making at the Schloss is superintended by a certain Father Arndt, an old priest of sixty. This old man has such a horror of wine that he has not drunk a single bottle since he came here. Yet he is the best connoisseur of wine in the whole region, judging it entirely by his nose. He has only to smell a bottle to decide on the quality, growth and year of its contents; he can even detect mixtures, but he has never been known to make a mistake." The Metternichs were indeed a family of wine-lovers. Count Franz Georg, the father of the great chancellor and diplomat, who was Austrian Minister to the Netherlands, had one of the most famous cellars of wine in history. Forced to fly from Brussels after the French victory at Fleurus in 1794, he betrayed considerably greater solicitude for the integrity of his precious bottles than for the safe custody of the Imperial archives: an anxiety which was to prove only too well founded, for Jourdan's staff evinced far

greater despatch in laying hands on these already fabulous treasures than in rifling the dossiers of the Embassy.¹

Steinberg, after secularisation, became vested in the House of Nassau, and thence passed to the Hohenzollern dynasty and the Prussian State. The Prussian Government wine-domains remain a proverbially successful exemplar of State Socialism in practice. Up till the middle of the XVIIIth. Century most of the vineyards belonged to the local squirearchy or resident small proprietors. During the ensuing century great changes took place. Wealthy Frankfort and Mayence merchants acquired and consolidated existing vineyards and planted new ones, capital was freely invested in vines, and the vineyards began to be scientifically exploited by professional factors and skilled viticulturists. The prosperity which then visited the Rheingau has never since departed, and prices of wines, as of vineyards, have shown a progressive increase ever since. Up till the end of the XVIIIth. Century Rhine wines were always matured in the wood for long periods, and none were considered drinkable by good judges that had not been from ten to twenty years in cask. Very large casks were then the rule—of which the celebrated Heidelberg Tun is a rather gargantuan instance—so as to counter, as far as possible, the natural loss by evaporation. In 1775 the discovery which revolutionised the making of Hocks, immensely enhanced their quality and their profitableness to the growers, was made by the purest accident. At Hochheim, in this year, the vintage was considered a dead loss, for the grapes all dropped before ripening and lay rotting on the ground. Though it scarcely seemed worth while to gather them, they were collected to make a rough peasant wine. Some years later it was realised that this same wine was the finest made for

¹Brussels has indeed always enjoyed the reputation of being a city of sumptuous cellars. That of a former *Procurateur du Roi*, which was ruthlessly requisitioned by the German *Kommandatur* during its occupation of the Belgian capital, had been valued prior to the war—and the estimate was considered a conservative one—at 650,000 francs, or some £26,000. Its depletion by the enemy so broke the heart of this distinguished œnophile-jurist that he has made no attempt to reconstitute even a part of what he justly claimed was an unique and irreplaceable collection. One can only bare one's head in silence before a disaster of such overwhelming magnitude. As Stendhal says : “ *Une bonne cave est pareille à une bibliothèque choisie. Il faut avoir le courage de n'y point donner asile aux produits comme aux œuvres qui peuvent souffrir d'être discutés.* ”

over fifty years. At Schloss Johannisberg, that same autumn, the Bishop of Fulda, the absentee owner, forgot to send the customary written authorisation to begin the harvesting. The terrified steward waited and waited, watching the grapes turn half-rotten on the vines, and only succeeded in getting the necessary permission at last by sending out relays of mounted couriers, one after another. The resulting vintage was, against all expectations, the best ever remembered, so that this late gathering of the grapes was always adopted in future. The change over to the new system did not take place at Steinberg, however, till 1822. The October of that year being peculiarly fine and dry, the superintendent was emboldened to try the Johannisberg experiment of letting the grapes hang on till the *Edelfäule* stage was reached. Great was the wrath of the Duke of Nassau when he arrived for the vintage festival and found "not a grape fit to eat." Once again the wine showed superlative quality and fetched unprecedented prices. Latterly much smaller casks have become the general practice, as experience has shown that this greatly aids the development of the bouquet, a quality in which Hock excels every other wine, while even the fullest wines are now seldom bottled later than in their third year.

As the classical example of the skill, care, and science bestowed in making the fine Hocks of the Rheingau, some brief consideration of the methods employed at Steinberg is necessary. The vineyard is 80 *Morgen* in extent and completely surrounded by a twelve-foot roofed wall. Every part of it can be reached by horse and cart. The drainage is of masonry, most elaborate in character, and is placed well below the furthest thrust of any vine-root. Attached to the vineyard is a farm of 600 *Morgen* and a hundred head of cattle, besides draught horses, maintained solely for the purpose of supplying the vineyard with the 2,000 cartloads of manure and the 1,200 trusses of straw which it absorbs annually. Manure needed on the farm itself has to be bought elsewhere. The vines are kept very low and planted a metre apart; the object being to ensure small-berried clusters, which will hang longer and thus attain the utmost degree of ripeness, or, rather, that sweet over-ripeness which is already bordering on actual medlar-like rottenness. The vine-dressers, who have elaborate printed instructions issued to them, carry long needles with which to pick up those grapes—

and these are the choicest of all!—that fall earliest from over-ripeness. The treading is done with special boots—which never touch the ground and are kept hanging up filled with oats for the rest of the year—in large double pails fitted with perforated floors. The stalks are not separated, as by the end of October, when the vintage takes place, they are quite dry and withered. In 1833 the experiment was made of religiously removing every stalk, grape by grape, but it was found that the wine made was hardly perceptibly improved in consequence. The press-house was the former refectory of the monks of Eberbach. In an adjoining hall, known as ‘The Cabinet,’ from which the term *Cabinett-Wein* is derived, wine made from the choicest and ripest grapes is stored apart in 1,200-litre casks. This chamber is a sort of vault built above ground, surrounded by a double wall and a plantation, to assure an equable temperature even in the hottest weather. As at the Hospices de Beaune, an annual auction is held when each year’s vintage has been racked from the lees, at which wines from the other Prussian State vineyards are also offered for sale. The day was formerly a great public holiday, and every visitor received a free dinner, a liberal allowance of wine, and a glass or two of *Cabinett-Wein* with his dessert. The Schloss Johannisberg vineyard covers 62 *Morgen*, with its own farm of 520 *Morgen* to supply straw and manure, and is managed on very similar lines to Steinberg. Several qualities of *Auslese* are made here, being the yield, respectively, of careful selection from the best vines, the best bunches of the best vines, the best grapes of the best bunches of the best vines, and the best and latest-ripening grapes of the vineyard as a whole. Sealing-wax of different colours is used to denote the hierarchic gradations of quality—red, light green, and pink for wines bought by outsider dealers and bottled in the castle cellars; mauve, white, and lilac for the *Cabinett-Weine* offered by the *Fürstliche Verwaltung*, with a necklace bearing the princely arms (*Goldsiegel*) for the *ne plus ultra* zenith of excellence. It has been well said that Schloss Johannisberg is for “the fullness of its taste, and the mass of its bouquet, the finest and most powerful drink on earth” (powerful, of course, being understood in the sense of flavour and in no way in relation to alcoholic strength). The ordinary Schloss Johannisberg wines, and the vintages of inferior years, are, as at Steinberg, sold at once, and not

bottled on the estate. The racking is performed by air-pressure pumps and hoses, so as to avoid all danger of contact with the outside air.

The predominant and all but exclusively cultivated vine of the Rheingau is the indigenous Riesling, which here attains its highest qualities and most individual characteristics. Transplanted from the Rhine Valley it only too often loses its peculiar and estimable qualities and degenerates into a mere rank peasant vine. A little Sylvaner and Oesterreicher survives, and at Rüdersheim a good deal of Green Orleans, locally called Harteinsch, is grown. This fine vine, which only ripens fully in the warmest and most chosen situations, lends to the wine of Rüdersheim its dark colour and most un-Riesling and grapey flavour of what the Germans call *lieblich mundender Art*. Elsewhere Rheingau growers do all they can to prevent their wine developing a rich dark colour, as being likely to arouse a suspicion that such a wine is not wholly a natural and unblended product. The Rheingau wines are usually not quite as sweet as other Rhine wines. Their quality is pleasantly fresh and brisk, combined with soft and silky fullness, and a superb, lilac-like bouquet. Mr. John Galsworthy has written eloquently, and with a connoisseur's discriminating understanding, of "a Steinberg Cabinet, worth £2 a bottle—not a spice of acidity in a dozen—a wine of perfect bouquet, sweet as a nectarine—nectar indeed!" that old Jolyon Forsyte loved so well.

In 1923 there were 2247·3 hectares under vines in the Rheingau, including the few inferior districts north of Assmannshausen such as Caub, the disastrous vintage of that year only producing 8,124 hectolitres. The superb 1921 vintage gave a yield of 40,330, and the qualitatively negligible 1922 about twelve thousand more, thereby establishing a record.

(ii.) RHEINHESSEN AND THE PALATINATE

The vine-growing province of Rheinhessen extends along the left bank of the Rhine from Worms to Bingen, and stretches for a considerable distance inland. The wines produced in the Province of Starkenburg on the right bank of the river are of only minor importance. The total area under vines in 1923 was 14,422 hectares, and the vintage yield in 1921 amounted to 287,348 hectolitres and in 1922 to 515,338. The town of Mayence is the centre of the

Rheinhessen wine-trade. There are about 170 classified districts, the average size of which is something under 200 hectares. Though a good deal of fine wine is produced, most, as in the Palatinate, is of but medium quality, while much is simply *vin ordinaire*. Before the war wines of the best class of good vintages fetched from 8,000 to 12,000 marks the 1,200-litre cask. The Hessian wines are decidedly milder and softer than those of the Rheingau, and though seemingly lighter in taste are usually of rather higher alcoholicity. They have seldom any trace of that brisk sharpness to the palate which many of the finer Rheingau wines evince during their first years in bottle. The fullness and sweetness of Rheinhessen wines is conspicuous, though it is never of a cloying and sugary kind as often in Sauternes, sulphuring of the casks being fortunately unknown. On the other hand, Rheinhessen Hocks are not usually very long-lived, nor do they improve sensibly after three or four years in bottle. The province comprises wines of markedly different flavours, such as the delicate and elegant Niersteiner, the premier wine of Rheinhessen; the full, grapey, rather luscious wine of Oppenheim, with its excellent fire and body; the famous Scharlachberger growth of Büdesheim, very like Rüdersheimer both in flavour and colour, made as it is from the selfsame Green Orleans grape; the glorious breed and finish of a Nackenheimer, which often approximates to the best Rheingau Riesling types; the briskness and fine bouquet of Bingen, and the highly individual, wildflower scent and taste of the true unalloyed *Liebfraumilch* of the *Liebfrauentift* at Worms, like a far-off and rarefied memory of that attar of meadowsweet flavour of fine *Aszú* Tokay. Alas, it has been laid down officially that this picturesque appellation is but a "Phantasy-Name" for a particular quality and flavour of wine, which may be blended from any suitable pure Rhenish wines without much of a name to boast of, and freely labelled "phantastically" as *Liebfraumilch*! Bodenheimer and Laubenheimer, wines well known in England and very popular when Hock and Seltzer was a fashionable clubland drink, closely resemble the general Oppenheimer type. "After long travel, ennui, love and slaughter," wrote Byron, "nothing revives like Hock and soda-water." The wines made on the State vineyards of the Hessian Government, particularly the *Edelgewächs* from two or three of the Nierstein and

Oppenheim domains, are of the very highest quality and distinction, and in the pure gold of their colour rank among the world's most beautiful wines in delight to the eye.

The most important districts of Rheinhessen in order of quality are : Nierstein (542 hectares) (Domthal, Heugasse, Neunmorgen, Eselpfad, Orbel, Hipping), Oppenheim (245) (Goldberg, Krötenbrunnen, Steig, Herrenberg, Sackträger, Saar), Bingen (136) (Eifelberg, Schlossberg, Schwätzerchen, Rochusweg, Mainzerweg, Ohligberg, Rosengarten, Rochusberg), Nackenheim (120) (Sprunk, Stiel, Fenchelberg), Büdesheim (230) (Scharlachberg), and Worms (45) (Liebfrauenstift); and in quantitative importance of output : Bodenheim (260), Laubenheim (140), Alsheim (350), Gau-Algesheim (340), Guntersblum (255), together with Alzey, Dienheim, (Guldenmorgen) Gau-Bickelheim, Horrweiler, Kempten, Schwabenheim, Sprendlingen, Ockenheim, and the once-famous Selzen. The predominant wine is nearly everywhere the Riesling, though much Traminer, Kleinberger, Sylvaner, Oesterreicher, and a little Orleans is grown besides. The only wines of Rheinhessen that are not known by the names of their districts, or surnames, are Scharlachberger and the authentic *Liebfraumilch*.

The Province of the Rheinpfalz, or the Bavarian Palatinate, covers the eastern slopes of the Haardt, the northernmost spur of the Vosges, a ridge 600 to 800 feet in altitude running between the Alsatian and Hessian borders, and dips down to the left bank of the Rhine, contiguous to Rheinhessen, much as the district of Sauternes follows that of Graves. This range has, like the Côte d'Or, an easterly aspect. The climate is almost the mildest in Germany : almond and chestnut trees are extensively planted and yield abundant harvests. Founded by the Romans, viticulture so thrived in this chosen region during the Middle Ages that the Electoral Prince-Bishop of the Kurpfalz, or Palatinate, had to prohibit all further planting under pain of summary penalties. The great Domnapf and Kestenburger Tuns at Speyer, his more immediate see, are still tangible witnesses to the magnitude of the vintages that were trodden in those times of plenty, if not of peace. The area of the Pfalz under vines in 1923 was 15,895 hectares, divided into some 200 classified districts. The yield, which in 1922 touched nearly a million hectolitres, was 435,492 in 1921. In area the Palatinate is

the greatest wine-producing province of the Reich, and almost so in point of yield as well, though both area and yield have shown a slight, but progressive, decrease during the last two decades.

The province is divided into the three regions of the Oberland, Mittelhaardt, and Unterland. The first of these districts is devoted chiefly to '*Quantitätsbau*' for the production of beverage and blending wines, the vines being allowed to grow high and bear prolifically in consequence, though in Hambach (400), Diedesfeld (230), St. Martin (215), Maikammer (500), Edenkoben (452), Edesheim (236), Nussdorf (178), Rhodt (245), Hainfeld (190), and Burrweiler (165) some wines of very high quality are cultivated. The Mittelhaardt, stretching from Dürkheim (845) to Neustadt (300), including Deidesheim (360), Forst (170), Königsbach (86), Ruppertsberg (300), Ungstein (110), Wachenheim (320), and Mussbach (400), produces the best Pfalz wines. The Unterland, where the more notable vineyards are Dirmstein, Gross- and Kleinbockenheim, Sausenheim, and Weisenheim, produces little but *Konsumwein*. The Alsenthal vineyards are now classified among the wines of the Nahe, and are of no interest save to the local wine-trade. Great and continuous progress in the production of wines of very high quality has been achieved during the last quarter of a century, and in this connection the wines of the Jordan estates should receive honourable mention. The Pfalz, considered as a whole, produces wines of medium good quality and agreeable bouquet, fresh and clean to the taste, which are moderate in price, though before the war good vintages of the best wines, such as a fine Deidesheimer, fetched as much as 20,000 marks the *Fuder*. Mixed planting of Riesling, Gutedel (the vine known in France as Chasselas), Traminer (called '*Gentil Duret*' by the French, a vine which, whatever its origin, certainly does not hail from Tramin in the Tyrol, where it is something of an alien and is known as Francon), and Sylvaner or Oesterreicher, has always been favoured by Pfalz '*Winzer*,' or growers. In this mixed planting, which competent judges consider a pernicious practice—here, perhaps, exceptionally justified by circumstances and results—the Riesling contributes its unique bouquet in good years and pronounced acidity in bad; the Gutedel a must that is never acid, derived from a grape which ripens early in all but the

coldest and wettest years ; the Sylvaner a fine, limpid wine without much flavour, and the Traminer a good, smooth body with no trace of acidity and a flavour known to wine-tasters as ' fat,' though the juice has a viscous tendency, which is counteracted by letting the stalks stand in the must so as to distil a modicum of tannic acid. This Traminer is an early-ripening, medium-sized vine, with small, dense clusters of round, evenly-formed, light-red grapes of a peculiar though pleasant taste, covered with a greyish-green bloom. The grapes have no tendency to rot on the stalks ; and as this vine sheds all its leaves when the bunches first begin to ripen, they attain the utmost possible degree of ripeness. Half a century ago the Traminer was making great headway in the Pfalz, as the wine-drinking public demanded Rheinpfalz wines labelled " Traminer " almost as insistently as Rheingau wines described as " Riesling." Since then the Riesling has, in turn, begun to oust the Traminer from first place in popular demand and the growers' favour. In some parts of the Palatinate the so-called *Kammerbau* system of planting still survives : a picturesque though wholly unscientific practice. Twelve to fifteen vines are trained along low wooden box-frames, giving the appearance of a sequence of hollow square chambers the sides of which are covered with dense foliage like intersecting strawberry-beds. This custom effectively prevents the sun reaching either the roots of the vines or the surrounding earth in any adequate degree. The system originated in the desire to produce as much incidental fresh cattle-fodder as possible, since in late summer in the Palatinate, when most other vegetation has already withered, the green vine shoots are rigorously pruned away and the cattle fed with the clippings. The Pfalz wines are usually slighter even than those of Rheinhessen, and, like them, mature early and are neither long-lived nor improved by anything save the briefest cellarage.

(iii.) THE MOSELLE, SAAR, AND RUWER VALLEYS

Not so very long ago Moselle was considered merely as one of the fashionable wines of the moment, a transient vogue which would soon pass, as the popularity of many another wine has come and gone into the limbo of the social historian. Its persistence on our wine-lists and its now solidly established

world repute have been due to the tireless industry of the Moselle growers, the enterprise and energy of the Moselle wine-merchants, and the unwavering faith of both in the qualities of their wine. Even in Germany it was long known as a '*Modewein*'—an unjust aspersion, for a mere fashion in food or drink does not last long or take permanent root—while in East Prussia it was hardly known at all until a few decades ago. In England those who did not stigmatise it as a fashionable whim considered it in the light of an invalid, or hypochondriac, fad, a "medicinal and diuretic wine," and shunned it carefully as such. Certainly it is a wine that is easily digested and wholesome, especially for rheumatic subjects; indeed it is, with Chablis, the ideal luncheon wine, thanks to its low alcoholicity and natural dryness. But this does not make it a fellow conspirator against the palate with that dreadful aperient distillation of thin, sour Tokay described in the end page of German wine-merchants' catalogues as *Ungarischer Medizinal-Wein*. Thudichum wrote of Moselle in 1871, almost as scornfully as were it a chemist's prescription or the puff analysis of the "naturally saline" mineral water of some newly established spa: "The exaggerations of enthusiasts and vendors apart, it may be described as a mildly flavoured, acidulous, and refreshing drink of low alcoholicity, employed, under medical advice, to increase the appetite and stimulate the kidneys without heating the blood or brain."

The Moselle vineyards date from the Second Century. The Latin poet Ausonius, whose name is piously preserved in the fame of Château Ausone (reputed the site of his villa, and now one of the *Premiers Crus* of Saint-Emilion, noticed on his travels the smiling vineyards and busy vine-dressers of the Moselle Valley. The first reference to Moselle as a wine in English is in 1687, but there was little subsequent mention until quite recent times. The first Earl of Bristol's cellar-book shows that he bought Moselle in February, 1710, and again in May, 1730. Dr. John Wright, the author of the "Essay on Wines" published in 1796, praised the "diuretick" properties of "Hoch, Nickarine (the wine of the Neckar Valley) and Mozelle." The Moselle is the northernmost viticultural district in the world, and wonders of excavation, blasting, and semi-military engineering have had to be accom-

plished in the building of these narrow climbing terraces, one above the other, on the abrupt hillsides and propping them up with masonry retaining walls and flying buttresses, often on a slope of from 40–60 degrees ; while practically all the soil required has had to be dragged up with an infinity of toil and patience from the valleys beneath. The minutest parcellation of the vineyards among a host of peasant-proprietors is general : the vineyards being usually sold at so much a vine or per square metre of ground.

The area under vines in 1923 was 8,090 hectares in Prussian territory, and about 1,400 in the Grand Duchy of Luxemburg on the left bank of the Upper Moselle, west of the frontier tributary of the Sauer. If it seems surprising that any wine should be made so far north as in Luxemburg, it must be remembered that this was also the case in Belgium up till about 1880, where vineyards existed along the banks of the Meuse near Huy. Before the war Luxemburg wines were never sold except for draught purposes, or in a suitably blended and discreetly anonymous form (*verschnittweise*). Now names such as Wormeldingen have blossomed forth into the full glory of the familiar tapering green bottles, gaily labelled as *Premier Cru Luxembourgeois*. The wines they contain are exceedingly acid, and recall Normandy cider rather than the sourest Styrian wine, such as “Jerusalemmer.” The average yield of the whole of the Moselle district, including the Saar and Ruwer, is about 250,000 hectolitres (in 1915 it reached 535,000, and in 1921 it was 356,922, 1923 only producing 70,092), of which the Luxemburg quota is some 10,000. The density of planting averages 8,000 vines per hectare in the best-managed vineyards and 9–10,000 in the others. The vines are usually grown on the diagonal south-west to north-east.

The region is divided into the Obermosel, from Sierck, on the Lorraine frontier, to Igel, near Trier ; the Mittelmosel, from Schweich to Traben-Trarbach ; the Untermosel, from Enkirch to Güls, near Coblenz ; the Luxemburg bank, west of the River Sauer ; and the valleys of the Saar and Ruwer. There is, besides, a small unclassified region near Trier, between the confluence of the Saar with the Moselle and the junction of the Ruwer and the Moselle, known as the *Kalkweingebiet*, which presents the peculiarity that wines grown in it, though usually possessing something in common with

those of all three, cannot be definitely identified with any one. Thus the two vineyards of Tiergarten and Neuberg, only a stone's-throw apart, produce wines radically different in character, while the well-known Augenscheiner, grown opposite Trier, has nothing in common with any single Moselle, Saar, or Ruwer growth. The best-known districts of the Moselle—of which there are 135 in all ; nine being over 100 hectares in extent, and Winningen, with 222, the largest—are, in alphabetical order, with some of the more famous vineyards of each in brackets after their names : Berncastel-Cues (Rosengarten, Schwann), Burgen (Hasenlaufer), Clüsserath (Bruderschaft), Cröv (Kuhkehr), Dhron (Rotherd), Enkirch (Montaneubel), Erden (Treppchen), Filzen (Pulchen), Graach (Himmelreich, Domprobstbenn), Kaimt (Gesetz), Lieser (Im Schlimmen Weg), Neumagen (Wispelt), Niederemmel (Erzlay), Osann (Loch), Piesport (Goldtröpfchen), Reil (Mulay, Wolfskaul), Thörnich, (Pichter), Trittenheim (Laurentiusberg), Uerzig (Wurzgarten), Wehlen (Feinter), Winningen (Uhlen), Wolf (Goldgrube), Zell (Geisberg), Zeltingen (Hüttlay). The choicer growths all come from the Mittelmosel and Untermosel. The Moselle wine-trade is carried on in Traben-Trarbach, Cochem, and Trier. There are about thirteen districts in the Luxemburg territory, of which the most important are Wintringen, Lenningen, Grevenmacher, Stadtbredimus-mit-Greiweldingen, and the so delightfully humorously named commune of Wasserbillig on the Sauer. The only wines not known under the names of their districts are Brauneberger (Dusemond), Josephshofer (partly in Graach and partly in Wehlen), and the Saar wine of Scharzberger, or Scharzhofberger (Wiltringen) : a famous trio. The well-known qualification *Doktor*, as applied to the Bernkastler wines for the English market, has no other significance than that the choicest vineyard of this district is one in the possession of *Frau Wittwe Doktor Hugo Thanisch*. Thus are legends made !

The wines of the Moselle proper are distinguishable by a fresh and pleasant, but never acid, sharpness of an *aigro-dolce* nature, which lends to them a refreshing, and at the same time stimulating, quality ; combined with a fine, concentrated bouquet which has been described as suggestive of the scent of primroses growing on a bank of damp, mossy earth. Both in bouquet and flavour the Riesling grape in all its native

purity and aristocratic individuality is at once apparent. These wines mature very quickly, thanks to their slight body and slender alcoholic content, and do not generally keep well. They should be drunk at latest before their fourth or fifth year as a general rule. Indeed, many connoisseurs of Moselle consider that when one of these wines has passed that stage of slight secondary fermentation, or *demi-pétillance*, recognisable by a faint prickling sensation on the tongue, due to the presence of minute bubbles of carbonic acid gas, it has already survived its prime.

Immense progress has been made in the last fifty years in scientific viticulture, perfection of the actual wine-making, and the care of the wine between fermentation and bottling, so that to-day, by an exaggerated paradox of retrospective justice, the choicest growths of the Moselle actually fetch higher prices than do the most famous names of the Rheingau. At the 1906 Trier wine auctions a 960-litre *Fuder* of Piesporter fetched 15,000 marks, and prices have been rising ever since. The average value of the 1915 vintage was 55·5 marks the hectolitre: a notable advance. Thus it is doubtful whether, had Thudichum lived to-day, he would have persisted in his strictures on the "ridiculous price" of Moselle, or have written that it has "the character of a thin Rhine wine, but never as much flavour as even the thinnest of these wines," when it has so manifestly a wealth of the most delicate and subtle flavour, and that, too, all peculiarly its own, with nothing but a superficial resemblance to any Hock, fine or poor. In those days, it must be remembered, Moselle was chiefly popular for what was termed its Muscatelle flavour. This was derived from a locally made essence of elder-flowers used to disguise deficiency of flavour and transform the thinnest Hock into a full-fledged Moselle, since no Muscatelle vines grew, or could possibly be expected to ripen, so far north. Doctoring of this sort, and wines of the *Moselblümchen* type, are, thanks to the stringent German *Weingesetz*, now almost entirely a thing of the past, except in the case of 'Sparkling Moselle Muscatelle,' made at Coblenz, which is still very popular with ladies. Half a century ago quite an appreciable quantity of red Moselle wine was made from the Burgundy Pineau and a red Kleinberger grape called Folgert. This has now completely disappeared, and the only other vine cultivated besides the triumphant Riesling is the ever-diminishing white Kleinberger.

The wines of the Saar are divided into nineteen districts, covering 500 hectares, with an average annual yield of about 1,500 *Fuder*. These vineyards are owned chiefly by large-scale proprietors, and are planted on much gentler slopes than those of the tortuously meandering Moselle. The floral, slightly spiced characteristic of the pure Riesling type, both in bouquet and flavour, is developed in them to an even greater degree than in the Moselles proper, though with an even more evocative and evanescent quality of perfume. The most important districts are Ayl (Kupp), Canzem (Wolfsberg, Sonnenberg), Conz (Sprung), Crettnach (Enkers, Weinheit), Oberemmel (Geisberg), Ockfen (Bockstein), Saarburg (Rausch), Schoden (Wingert), Serrig (Vogelsang), Wawern (Herrenberg), and Wiltingen (Grawels)—the largest of all—with 120 hectares of vineyards.

The Ruwer wines comprise only six districts, of under 200 hectares all told, among which Casel (Kernagel), Eitelsbach (Karthaus), Mertesdorf-Maxim-Grünhaus (Herrenberg), and Waldrach (Reef) are prominent. Their flavour, though quite distinct from either Saar or Moselle, defies any verbal diagnosis of its precise differentiation, save that it has, perhaps, a more pebbly, Chablis-like, aftertaste. Both Saar and Ruwer wines are of the very highest class, and the best of them enjoy even greater esteem and command slightly higher prices than do the most select qualities of the picked Moselle growths.

By a strange irony of fate, what was perhaps the choicest collection of Moselles ever known was seized by the French in Strassburg after the Armistice. These wines were all of the very finest growths and the superb 1915 vintage, and had been intended for the consumption of the G.H.Q. of the German Army during the last year of the war. Ultimately, these wines found their way into the cellar of a well-known London wine-merchant: German wines being at any time a drug on the French market.

(iv.) "STEINWEIN IN BOCKSBEUTEL"

Steinwein, which our fathers and grandfathers esteemed so much, a wine that was once a characteristic feature of English cellars, has reappeared in the pages of wine-lists and can be bought in London to-day. For the future social historian of our age the fact is not without significance. The

first mention of *Steinwein* in English was in February, 1740, when John Hervey, Earl of Bristol, entered a purchase of some "*Steiner*" in his cellar-book.

Many a good judge of wine imagines that when he has praised Hock and Moselle he has exhausted the list of what Germany has to offer. One exceptionally curious among connoisseurs, perhaps, might proceed to wind up the catalogue, his eyes sparkling with genuine emotion, with: "Yes, and you must not forget that wonderful *Steinwein* in the dear old *Bocksbeutel*! Why, I can remember some my father had for over thirty years . . ."

Steinwein comes from the region of Würzburg in Bavaria; or, to be more exact, from the *Regierungsbezirk Unterfranken*, or the Province of Lower Franconia. Würzburg is on the Main, the same tributary of the Rhine as qualifies the name of Frankfort, not so very far away. The vineyards of Würzburg lie scattered about the town and its hills in a roughly plotted circle, and are now almost isolated from the rest of the wine-growing districts of Germany, which form an otherwise compact block in the south-west of the Reich. The total area under vine-cultivation in Franconia was, in 1915—the last good vintage year for which official statistics are available—only a little over 3,500 hectares, giving a yield of well under 65,000 hectolitres. In 1923 the acreage had increased to 4,328 hectares, and though the yield in that year was only 24,099, it touched 74,736 in 1918. This area is, in turn, split up into five sub-divisions, containing from one to seventeen named and classed vineyards in each.

The *Bocksbeutel*, or *Boxbeutel*—it sometimes occurs in English wine-lists under the unhappy translation of 'Box-bottles'—are squat, broad-bottomed flagons—not of stone-ware, such as the *cruchons* in which Geneva Hollands are often sold, as has been sometimes anticipated owing to their exclusive identification with a 'Stone' wine—but of ordinary green glass. Bavarian wine-growers boast that *Steinwein* has never been bottled except in these selfsame Frankish flagons since first *Steinwein* was made: a date lost to history in the mists of the Middle Ages and the mould of monkish-Latin chronicles. Unwieldy for packing and binning away as they undoubtedly are, besides being easily broken in transit and stacking, every attempt to do away with their use has produced patriotic outbursts of passionate refusal; so that the bottle

has become the wine as much as the wine the bottle—an almost proverbially inseparable horse and rider. They closely resemble the earlier forms of glass wine bottles, as museums testify, while the same model has been adopted for the retail trade by Australian shippers. Yet the venerable appearance of a genuine *Bocksbeutel* never fails to arouse reverent enthusiasm, or an eager and delighted curiosity, in any true lover of wine.

There is a sort of family resemblance between all German wines, which we may call, for lack of a better turn of phrase, a sort of vernal floweriness. This characteristic *Steinwein* possesses in a greater degree than any of its fellows. It has a bland, elusive flavour like the smell of a dewy posy of wild flowers, fresh picked by fairy fingers from lush, early morning pastures, in which the scents now of primroses and cowslips, and now of meadowsweet and ferns, seem to predominate in turn. German writers have likened it to a madrigal by Walter von der Vogelweide, a graceful Minnesinger who loved good wine and shunned Teutonic sentimentality. It is a wine of noble breed and an unsuspected strength of body, which imparts to it lasting qualities unsurpassed among unfortified wines : a wine of subtle delicacy of flavour and a rare, if almost evanescent, bouquet, best compared, if compared it must be, to one of the great Saar wines, such as a Canzemer of the first rank. Some *Steinwein* sold by auction at Würzburg in 1864 was 137 years old, the vintages of 1783, 1789, 1807, 1811, and 1822 being also represented at the sale.

For the German connoisseur of fine native wines, or *Feinschmecker*—to bestow on him that hideous and ludicrous compound of encomium—a choice specimen of the genuine *Stein* of good maturity and a recognised vintage ranks as the peer of a Steinberger Cabinett and a Schloss Johannisberger ‘Gold Seal’ ; of a Piesporter Goldtröpfchen *besten Fuders*, or a Dom Scharzhofberger *feinste Auslese*. Even if it be only a passable specimen, it will usually be preferred to the best growths of the Palatinate and Rheinhessen.

The prevalent and informing grape in those Würzburg wines which belong to the *Spitzen*, or pinnacle names, is that of the Sylvaner vine. The wine is even paler in colour than the palest Moselle. Sometimes, though less frequently, the Traminer—here, as often as not, known as the Clevener—occurs as well. Both are vines of the highest class and

indigenous to the banks of the Rhine and its tributaries. But in vineyards of humbler merit nearly all the characteristic German vines are found, in greater or less degree : Riesling, Oesterreicher, Elbling, Gutedel, Trollinger, and Junker.

The *Reichsweingesetz* is very stringent as regards doctoring, the spurious designation of wines, and unauthorised encroachments on the rights of old-established titles and monopolies. But the *Winzerverein*, or union of wine-growers, of Würzburg, knowing that a trade in faked *Steinwein* blended from ordinary Palatinate wines and bottled in Bocksbeutel for export, was carried on in Frankfort, made the local application of the much-disputed Paragraph 6—relating to the claims, legitimate and illegitimate, of “wines of equal merit, or of similar quality, originating from adjacent or neighbouring vineyards” to the names of “other wines of the same district which enjoy better-known designations”—even more rigid for their own little territory, in a convention ratified in May 1910. By this ordinance the name of every separate vineyard of the *Steinweingebiet*, as well as the exact geographical limits of each and of the whole, are recorded and defined with true German thoroughness. Of the 155 hectares which comprise the immediate Würzburg district, seventy only are entitled to the coveted appellation of *Stein*, or *Steinwein*. *Steinwein* must be made exclusively from grapes grown on the so-called *Steinmantel*, which forms the south and south-west slopes of the hills directly to the north of the town. This *Steinmantel* embraces the region of the *Stein* proper and that of the *Leiste*. The wine of the former has more breed and body, that of the latter more charm and delicacy. Both regions are parcelled out among over forty separate proprietors, of which two local public institutions, the *Juliusspital* and the *Bürgerspital*, are, with the exception of the *Staatliche Kellerei*, the administration controlling the Bavarian State vineyards, by far the most important. The vineyards of the *Staatliche Kellerei* were, until 1918, a personal royal domain of the House of Wittelsbach, just as *Steinberg* and several other famous Rheingau wines were the monopoly of the Prussian Crown vineyards, and were bottled, labelled, and sealed as such at the State cellars in Erbach and Wiesbaden.

Other districts in Franconia reputed for the excellence of their wines include Randersacker (Pfülsen), Escherndorf (Lamp, Hengstberg, Fürstenberg, Dallmus, Kirchberg, and

Elengrube), Rödelsee and Iphofen in the Steigerwald (Am Schwannberg), Sommerach (Katzenkopf), Buchbrunn, Sulzfeld, Hammelburg, Kallmut opposite Homburg on the Spessart, and the district known as the *Freigericht*, where the Royal vineyard domains of Hörstein are situated.

The great vintages of Steinwein are 1868, 1893, 1911, 1915, and 1921, especially the first and last.

(v.) BADEN AND WURTEMBERG

In concluding this brief survey of the different varieties of Hock it will not be out of place to say a little of that once famous wine, Markgräfler, typifying as it does the best among the many white wines of the former Grand Duchy of Baden. Alone of the whole family of German wines, it has no sort of tribal resemblance to the rest of the clan. It is a round, decidedly full-bodied wine of a rich, dark colour, and of a quite unique and potent flavour, made from the Gutedel vine. Like all Baden wines, it was always kept in cask. The name is not taken from any one place, but from a large district abutting on the Kaiserstuhl and lying athwart the Black Forest hills from Basle to Freiburg called Markgräflerland comprising over fifty vineyard-districts. Its lasting powers are proverbial, and, before the war, Schwarzwälder inn-keepers could sometimes produce a forty-year old Markgräfler *Schenkwein* (or wine from the wood), measured out lovingly from a centenarian hogshead. Extensive experiments made both during and after the war in the bottling of Markgräfler were in every way successful, so that there is some prospect that this venerable wine may eventually reappear in the world's markets armed with the same reputation for careful preparation and scientific bottling as that so deservedly enjoyed by German wines as a whole.

The area under vines in the former Grand Duchy is about 12,000 hectares. Good Riesling wines are made at Winklerberg, Blankenhornsberg, and Lilienhof near Ihringen, and the Glotterthaler (Traminer and Riesling) from near Freiburg-im-Bresgau is well known. Ortenau is an important centre of which the Traminer Durbacher deserves mention, as do also Durlach in the Kreichgau, and Satzenberger, Marbacher, and Wertheimer Schlossberg from the region lying between the Neckar and the Main. The *Tauberweine* of Gerlochs-

heim, an isolated region lying far out to the north-east, have a certain minor reputation.

In 1917 there were 12,356 hectares under vines in Baden, which yielded 150,497 hectolitres, though in 1919 this figure increased to 490,927. About a tenth of the vintage is red wine and a twentieth part *Schiller*.

In Wurtemberg more than twice as much red wine as white is grown, but rather more *Schillerwein* is made than both put together. In 1917 the 10,965 hectares of vineyards in Wurtemberg produced 249,805 hectolitres. This *Schiller*, of a pale red colour, the product of the mixed pressing of red and white grapes to save trouble, is quite a feature of peasant life in Wurtemberg and Baden. Regarded simply as a *Landwein*, a *petit vin du pays*, it is often a refreshing and pleasant-flavoured beverage. In Silesia, where a little wine is still made, this *Schiller* is called *Bleichert*. It used to be made particularly in the town of Grünberg, whence is derived the expression '*Grünberger Wein*,' the German equivalent for '*vin de Suresnes*' for very thin, acid, or nasty wine. The wines of Wurtemberg are no longer of more than local importance, in spite of the encouragement of several admirably managed model State vineyards at Cannstadt, Stuttgart, and elsewhere, and the fact that the ex-kingdom remains in area the second largest wine-growing state of the Reich.

The best-known wines are (Red) Obertürkheimer, Fleiner, Mundelsheimer, Hohenhaslacher, Uhlbacher, Heppacher, Besigheimer, Hessigheimer, Weinsberger, and Esslinger, while the best white wines are grown at Untertürkheim, Schnaith, Fellbach, Elfingen, Stetten, Heilbronn, and Linsenhofen (Tälerswein).

(vi.) THE RED WINES OF GERMANY

The red wines of Germany are few in number and the area devoted to their cultivation is but a small fraction of that applied to viticulture as a whole ; nevertheless, they are not unimportant.

Historically speaking, German red wines have been known and drunk in this country for many hundred years. Rhenish wine, to which there are frequent references in Elizabethan literature, and in even earlier times, was, pretty certainly, a red wine. The first mention of Hock occurs about 1625, in

Fletcher, and, as the term 'Rhenish' was then in common usage, the presumption that the former applied to a white, the latter to a red, German wine seems clear. Rhenish probably came not only from the Electoral Palatinate of the Rhine, but from Wurtemberg and Baden as well : districts where wine-growing was formerly far more flourishing and extensive than it is to-day. There is also plenty of reliable evidence that the northernmost limit of viticulture in the Rhine countries then reached almost to the present Dutch frontier, somewhere near Nymwegen. This trade in Rhenish wine with England was a large and lucrative one for the Dutch merchants and ship-owners.

In the last century the use of 'Red Hocks' and, in particular, of Assmannshäuser was recommended to their diabetic patients by many fashionable London doctors. This, in turn, created something of a vogue, which subsisted till the war, so that Assmannshäuser became a familiar bin in English cellars. Indeed, certain German red wines are still, alone of their colour, the only ones which medical opinion considers sufferers from diabetes can safely enjoy.

The classification of 'Red Hocks,' as we may perhaps call them for convenience' sake, is simple. The typical and more familiar names are soon told : Assmannshäuser, Walporzheimer, Ober-Ingelheimer, a red Palatinate wine (such as Ungsteiner *Rot*), and a typical Black Forest red wine like Affenthaler ; each representative of a quite separate and distinct region. Indeed, the only viticultural district of Germany which produces no red wine is that of the Moselle, Saar, and Ruwer Valleys, though formerly Kersten on the Lower Moselle was noted for its red growth. Against this can be set the district of the Ahr, a tributary of the Rhine, on the left bank of the parent stream, which is of hardly mentionable importance for the production of white wines, though it is the only viticultural region of Germany in which the production of fine red wine—that is to say, of a red *Qualitätsbau*—predominates over that of white. Actually, in only about twenty classed German vineyards does the cultivation of red wines predominate over white ; while in about half-a-dozen the proportion grown is about equal. (By the word 'vineyard' it should be understood that not individual ownership of any parcel of ground under vines is here implied, but some recognised district.)

We have, thus, first of all in order of precedence, the Rheingau, the home of all the most famous Hocks from Schloss Johannisberger and Steinberger to Marcobrünnen and Rauenthaler, with its celebrated, and northernmost, vineyard of Assmannshausen (32 hectares), and only under four hectares of red vines besides. Next come the red wine vineyards of the Ahr, with the well-known Walporzheimer (80 hectares), besides Ahrweiler (165), Mayschoss (85), Neuenahr (42), and Heimersheim (35). The best qualities of these five classed Ahr wines are entitled to add the word '*Berg*' after their respective names. Then follows the Rheinhessen district—the home of Niersteiner, Oppenheimer, Laubenheimer, Bingen, and Scharlachberg, typified by Ober-Ingelheimer. Actually, Ober-Ingelheim is the largest of the classified red wine vineyards of Germany, with 280 hectares ; though its neighbour, Nieder-Ingelheim, claims about 150. After Rheinhessen comes the Rheinpfalz, or Palatinate (once known as "the wine-cellar of the Holy Roman Empire"), with about the same red vine acreage as Rheinhessen, some 1,500 hectares, without any one distinctive and exclusively red growth, but typified by such wines as the red growths of Ungstein (110), Wachenheim (80), Maikammer (40), Dürkheim, Forst, Hambach, Neustadt-an-der-Haardt, and Königsbach—names representing some of the most famous white wines of the Pfalz—besides St. Martin (25), Ellerstadt (150), Mussbach (90), Erpolzheim (48), Friedelsheim (61), and Gönnheim (60). In Franconia ninety to a hundred hectares are devoted to red wines, Miltenberg and Klingenberg being the best-known names, though only the ten at Würzburg produce wine of any quality. This wine, though not in any sense comparable to that of the Stein or Leiste, is interesting, if only because it is made in part from the late-Hermitage grape, which has here thoroughly acclimatised itself, and of the unrealised potentialities of which Thudichum thought very highly. Among the red wines of Baden the celebrated Affenthaler, or, more correctly speaking, Eisenthaler (30), is noteworthy. Besides which Zeller (about 130), Ihringer (100), Waldulmer, Lützelsachsen, Schloss Eberstein, and Meersburg on the Lake of Constance, including the island of Reichenau (the so-called '*Seeweine*') (100), together with Achkarren, Burckheim, Sasbach, Bickensohl, and Freudenberger, must also be mentioned. These wines

are more usually kept in the wood and only bottled as required.

In the district of the Nahe, a region in which great progress in improving the quality of the wines made had been attained in the years immediately before the war, about 55 hectares of red vines are grown, though no named growth is produced.

It is a remarkable fact that in every place where red wines of fine quality are vintaged, or, more simply, in the case of all the five best-known German red wines, they are grown from the Burgundian *pinot noir* vine. This wonderful vine, which once seemed in danger of slowly dying out in Burgundy itself, has successfully acclimatised itself in these districts as nowhere else. In the Rheingau it is known as Klebrot, in Baden and Wurtemberg sometimes as Affenthaler; more usually it is called simply Burgunder, though a differentiation between the early and late-ripening varieties is generally made. The next most common red vine is the so-called Portugieser, a Rhineland importation of one of the Douro vines. Red and black Riesling, blue and red Sylvaner, red Trollinger, Traminer, Elbling, Gutedel, and black Furmint, besides local varieties like the Lemberger, Süssrot, Klöpfer, and Red Urban, are also encountered in districts devoted to the production of *Konsumwein*.

The manner of growing red vines is usually identical with the prevailing Rhineland practice, while the methods of vinification are similar to those employed in Burgundy. At Assmannshausen, however, the grapes are allowed to hang until they are slightly shrivelled, but not, as in the case of the white Rheingau grapes intended for the finest *Auslese* and *Cabinett-Weine*, till they are beginning to rot. The stalks are always carefully removed before pressing. The characteristic flavour of this fine and justly famous wine is remarkably dry while yet evincing plenty of breed and delicacy, besides a good, 'booty' body. A curious but unmistakable affinity to a fine Burgundy, without a Burgundy's full richness, is apparent in the aftertaste. In fact, this familiar, and yet unfamiliar, Burgundy flavour is, in greater or lesser degree, the characteristic of all good German red wines. All of them, too, unmistakably belong to one and the same family. Walporzheimer is a vastly improved wine since the war, particularly in colour, softness, and cleanness of taste to the palate. This

is largely due to the improved methods introduced as the result of a greatly increased demand by the home market during the war, once French red wines ceased to be procurable. Ober-Ingelheimer *Auslese* is an excellent, clean wine, smooth, and less dry than Walporzheimer. These two wines, together with Assmannshäuser, are the only German red wines which are usually encountered bottled in the familiar long-necked Hock bottles. The two former are not long-lived, and are at their prime when three or four years old, but Assmannshäuser keeps longer and improves with age. The Baden wines are pleasant and light, even lighter than the red Pfalz wines. Ihringer is now obtainable, or was till recently, on many of the dining-cars running on the German railways. It is an admirable lunch wine, grapey and full of young flavour, without being either hot or vinous. These Baden wines, particularly those from the shores of Lake Constance, have marked affinity with those of Eastern Switzerland, such as Rheinhalder and Hallauer. Together they form an interesting link in the chain between the flavours of the other German red wines and the original common derivatives of all of them in Burgundy proper, from Assmannshausen on the Rhine, through the admirable red Neuchâtel wines, such as Cortaillod—which, alas! have so little keeping power—and the red wines of the Juras or Franche-Comté, back to their spiritual home in the Beaujolais and Côte d'Or.

LIST OF GERMAN *GEMEINDEN*, OR COMMUNES, NOT MENTIONED IN CHAPTER III., WHICH ARE *GEMARKUNGEN*, OR RECOGNISED APPELLATIONS OF ORIGIN, FOR THE WINES GROWN IN THEM. (ALL WINE-GROWING REGIONS OF THE REICH HAVE BEEN INCLUDED, WITH THE EXCEPTION OF BADEN, WURTEMBERG, AND A FEW UNIMPORTANT OUTLYING DISTRICTS, SUCH AS SAXONY).

RHEINGAU

Aulhausen, Kastel-Mainz, Kostheim, Lorchhausen, Oberwalluf, Niederwalluf and Schierstein.

RHEINHESSEN

Abenheim, Albig, Appenheim, Armsheim, Aspisheim, Baden-

heim, Bechenheim, Bechthelm, Bechtolsheim, Bermersheim (2—one in Kreis Alzey and one in Kreis Worms), Biebelnheim, Biebelsheim, Bornheim, Bosenheim, Bubenheim, Budenheim, Dalheim, Dalsheim, Dantenheim, Dexheim, Dietersheim, Dinheim, Dittelsheim, Dolgesheim,

Dorn-Dürkheim, Dromersheim, Ebersheim, Eckelsheim, Eichloch, Eimsheim, Elsheim, Engelstadt, Ensheim, Erbes-Büdesheim, Esselborn, Essenheim, Finthen, Flomborn, Flonheim, Framersheim, Frei-Laubersheim, Frettenheim, Friesenheim, Fürfeld, Gabsheim, Gau-Bischofsheim, Gau-Heppenheim, Gaulsheim, Gau-Odernheim, Gau-Weinheim, Gensingen, Grolsheim, Gross-Winternheim, Gumbsheim, Gundersheim, Gundheim, Hackenheim, Hahnheim, Hangenwahlheim, Hangen-Weisheim, Harxheim, Hechtsheim, Heidesheim, Heppenheim, Herrnsheim, Hessloch, Hillesheim, Heidesheim, Heimersheim, Hohen-Sülzen, Horchheim, Ippesheim, Jugenheim, Kastel, Kettenheim, Klein-Winternheim, Königernheim, Kriegsheim, Leiselheim, Lonsheim, Lörzweiler, Ludwigshöhe, Mettenheim, Mölsheim, Mommenheim, Monsheim, Monzernheim, Nack, Neu-Bamberg, Nieder-Flörsheim, Nieder-Hilbersheim, Nieder-Olm, Nieder-Saulheim, Nieder-Wiesen, Ober-Olm, Ober-Saulheim, Offenheim, Osthofen, Partenheim, Pfaffen-Schwabenheim, Pfeddersheim, Planig, Pleitersheim, St. Johann, Schimbsheim, Schornsheim, Schwabsburg, Siefersheim, Sörgenloch, Spiessheim, Sponsheim, Stadecken, Stein-Bockenheim, Sulzheim, Tiefenthal, Udenheim, Uffhofen, Undenheim, Vendersheim, Volxheim, Wachenheim, Wackernheim, Wald-Uelversheim, Wahlheim, Wallertheim, Weinheim, Weinolsheim, Weisenau, Welgesheim, Wendelsheim, Westhofen, Wintersheim, Wolfsheim, Wöllstein, Wonsheim, Wörrstadt, Zornheim, Zotzenheim.

HESSISCHE BERGSTRASSE

Alsbach, Auerbach, Bensheim, Gronau, Gross-Umstadt, Hepenheim, Seeheim, Unter Ham-bach, Wimpfen-und-Hohenstadt, Zell and Zwingenberg.

MAINGEBIET

Delkenheim, Dotzheim, Flörsheim, Frauenstein, Massen-heim, Wallau, Wiesbaden, Wicker.

NAHETHAL

Bingerbrück, Bockenau, Boos, Brannweiler, Bretzenheim, Burgsponheim, Dalberg, Dorsheim, Eckenroth, Genheim, Gutenberg, Hargesheim, Heddesheim, Hergenfeld, Hüffelsheim, Kirschroth, Langenlohnsheim, Mandel, Martinstein, Medard, Meddersheim, Meisenheim, Merxheim, Monzingen, Münster-bei-Bingerbrück, Münster-am-Stein, Niederhausen, Norheim, Nussbaum, Oberstreit, Raumbach, Roxheim, Rüdesheim, Rümmlsheim, St. Katharinen, Sarmsheim, Schöneberg, Schweppenhäusen, Sobernheim, Sommerloch, Staudernheim, Stromberg, Thalböckelheim, Traisen, Waldböckelheim, Waldhilbersheim, Waldlaubersheim, Wallhausen, Weiler-bei-Monzingen, Weiler, Weinsheim, Windesheim, Winzenheim.

MITTEL RheIN, Ahrthal AND LAHNthal

Altenahr, Andernach, Bodendorf, Boppard, Braubach, Brey, Burgbrohl, Camp, Capellen, Caub, Coblenz, Dattenberg, Dernau, Dörfscheid, Ehrenthal, Erpel, Gimmingen, Heister, Heuchhausen, Honnef, Hönnin-gen, Horchheim, Hüllenberg, Kestert, Königswinter, Leutes-dorf, Linz, Löhndorf, Lohrsdorf,

Nieder-Casbach, Niederdollendorf, Niederhammerstein, Niederheimbach, Niederlahnstein, Nochern, Oberdiebach-mit Winzberg, Oberdollendorf, Oberhammersheim, Oberheimbach, Oberlahnstein, Oberspay, Oberweiler, Oberwesel-und-Engenhöll, Oberwinter, Oberspai, Perscheid, Pfaffendorf, Rech, Remagen, Rheinbrohl, Rhens, Rheinbreitbach, Salzig, St. Goar, St. Goarshausen, Sinzig, Steeg, Trechtingshausen, Unkel, Vallendar-und-Mallendar, Weinäls, Wellmich, Werlau and Westum.

RHEINPFALZ

OBERHAARDT

Alsterweiler, Altdorf, Appenhofen, Arzheim, Berghausen, Bergzabern, Billigheim, Birkweiler, Böchingen, Dammheim, Dierbach, Dörrenbach, Eschbach, Essingen, Flemlingen, Frankweiler, Freimersheim, Geinsheim, Gleisweiler, Gleiszellen-Gleishorbach, Göcklingen, Godramstein, Gräfenhausen, Grossfischlingen, Henchelheim, Ilbesheim, Impflingen, Insheim, Kierweiler, Klingen, Klingenstein, Knöringen, Leinsweiler, Mechtersheim, Mörzheim, Pleisweiler-Oberhofen, Oberhochstadt, Rauschbach, Rechtenbach, Roschbach, Schwegenheim, Schweigen, Siebeldingen, Venningen, Walsheim, Weyher, Wollmesheim.

MITTELHAARDT

Duttweiler, Freinsheim, Gimmeldingen, Haardt, Hassloch, Herxheim, Lachen, Leistadt, Meckenheim, Niederkirchen, Oberlustadt, Seebach.

UNTERHAARDT AND ZELLERTHAL

Albisheim, Assenheim, Bissersheim, Bobenheim, Bolanden,

Dackenheim, Einselthum, Gerolheim, Grosskarlbach, Grünstadt, Heuchelheim, Kirchheim, Kleinniedesheim, Lambsheim, Laumersheim, Mühlheim, Neuleiningen, Riefenheim, Weisenheim-am-Berg, Weisenheim-am-Sand, Zell.

ALSENTHAL.

Alsenz, Altenbamburg, Baierfeld-Steckweiler, Callbach, Duchroth-Oberhausen, Ebernburg, Feil-Bingert, Hochstätten, Kallofen, Lauterecken, Mannweiler, Münsterappel, Niedermoschel, Oberhausen-am-Appel, Obermoschel, Oberndorf, Odenbach, Odernheim, Rehborn, Rockenhausen and Wolfstein.

MOSELLE (PRUSSIA)

Aldegund, Alf, Alken, Becond, Beilstein, Besch, Bremm, Briedel, Briedern, Bruttig, Bullay, Burg, Carden, Castel-Stadt, Clotten, Clüsserath, Cobern, Cochem, Coenen, Cond, Detzem, Dusemond, Ediger, Ellenz-Poltersdorf, Eller, Ensich, Ernst, Fankel, Fastrau, Fell, Gondorf, Güls, Hamm, Hatzenport, Heiligkreuz, Helsant, Hetzerath, Hohndorf, Igel, Kenn, Kernscheid, Kesten, Kinheim, Köllig, Köwenig, Köwerich, Kreuzweiler, Kürenz, Lasserg, Lay, Lefmen, Leiwen, Liersberg, Loef, Loesenich, Longen, Longnich-Kirch, Lorsch, Maring-Noviant, St. Mathias, Mattenes, Mehring, Merl, Merzlich (Karthaus), Mesenich, Minheim, Monzel, Morscheid, Moselkern, Moselürsch, Moselweiss, Müden, Mülheim-an-den-Mosel, Müstert-und-Reinsport, Neef, Nehren, Neunig, Niederfell, Niederperl, Nittel, Oberbillig, Oberfell, Olewig, Palzem, Pfalzel-Biewer, Platten, Pölich, Pommern, Pünderich, Rachtig, Rehlingen, Rivenich, Schleich,

Schweich, Sehl, Sehndorf, Senheim-Senhals, Sommerau, Temmels, Traben-Trarbach, Trarforst, Trier (Stadt), Valwig, Velden, Wasserliesch-Reinig, Wehr, Wellen, Winschringen, Wintrich, Wittlich.

MOSELLE (GRAND-DUCHY OF LUXEMBURG)

Ehnen, Girst, Hinkel, Mauternach, Mertert, Remich, Rosport, Trintingen, Waldbredimus.

SAAR

Beurig, Biebelhausen-und-Erntweiler, Commlingen, Filzen, Irsch, Neiderlenken, Niedermendig.

RUWER.

Ruwer-Maximin and Ruwer-Paulin.

FRANCONIA

UNTERFRANKEN AND ASCHAFFENBURG

Abtswind, Arnstein, Aschaffenburg, Astheim, Bad Kissingen, Binsfeld, Böttigheim, Bullenheim, Bürgstadt, Castell, Dettelbach, Diebach, Dingolshausen, Ebelsbach, Eibelstadt, Elfershausen, Engenthal, Erlabrunn, Erlenbach, Eussenheim, Fahr,

Feuerthal, Frickenhausen, Fuchstadt, Gerbrunn, Gerolshofen, Grossenbach, Grosslangheim, Grossmannsdorf, Hassfurt, Heidingsfeld, Himmelstadt, Homburg, Hüttenheim, Karlbürg, Karlstadt, Kitzingen, Kleinochsenfurt, Köhler, Kreuzwertheim, Laudenbach, Lengfurth, Machtilshausen, Mainbernheim, Mainstockheim, Marktbreit, Marktheidenfeld, Markstett, Neuses, Nordheim, Oberreisenheim, Obererthal, Oberreschenbach, Oberleinach, Oberschwarzach, Ochsenfurt, Ramsthal, Retzstadt, Repperndorf, Retzbach, Reuchelheim, Rohrbrunn, Röttingen, Rüdenhausen, Schmachtenberg, Schweinfurt, Segnitz, Seinsheim, Sickershausen, Sommerhausen, Stammheim, Sulzthal, Tauberrettersheim, Thüngen, Thüngersheim, Trimberg, Unterdürrbach, Untereisenheim, Untereschenbach, Unterleinach, Veitschöchheim, Volkach, Westheim, Wiebelsberg, Wiesenbronn, Winterhausen, Wipfeld, Wirmsthal, Zelligen, Zeil, Ziegelanger.

MITTELFRANKEN

Ippesheim, Markt Einersheim.

IV.—SWITZERLAND

“ *Un homme qui ne boit que de l'eau a un secret à cacher à ses semblables.* ”
—BAUDELAIRE.

JUST as Switzerland represents in race and language the overflow beyond national frontiers of Latin and Teutonic peoples, and is, as a state, a compromise between these mutually antagonistic civilisations, so are Swiss wines, with one insignificant exception, growths from the tail-ends (for so at least the sources and upper reaches of rivers always appear on maps) of the two great rivers which are almost symbolic of the genius and history of France and Germany—the Rhône and the Rhine : strangely similar names, these, for streams whose well-heads lie so close together. To the former belong the wines from the shores of the Lake of Geneva, and the valley of the Upper Rhône from Villeneuve, near Chillon (where it enters the lake), upstream to Brigue. To the latter belong not only the wines from the Swiss bank of the Rhine, from Basle to the Falls of Schaffhausen and the shores of Lake Constance, together with those of its tributaries and tributary lakes in Zürich and half-a-dozen other cantons ; but also the wines from the Lakes of Neuchâtel and Bienne, which drain into the Aare, a confluent that falls into the parent stream opposite Waldshut in Baden. Even the isolated viticultural district in the Engadine lies mostly athwart the course of the infant *Vorderrhein*. The wines of the Canton of Tessin, which are as conspicuously Italian in character as the Ticinese themselves, can alone be considered as independent of either watershed. Thus, as might be expected, the first characteristic of Swiss wines is that they form a link, in a gastrosophical sense, between the wines of France and Germany and, more particularly, between those of the French Rhône and its confluent the Saône, together with the Doubs ; and the German Rhine and its tributaries the Moselle, Saar, Ruwer, Nahe, Ahr, Lahn, Neckar, and Main. Indeed, just as the linguistic frontier passes through the Canton of Neuchâtel, so does its red wine furnish something of an intermediate stage between the polished Assmannshäuser, Walporzheimer, and Ober-Ingelheimer, and the cruder red wines of the Black Forest on the one hand, and the rougher Franche-Comté growths, the *Grands Crus* of the Côte d'Or, the Beaujolais, Côte Rôtie, Hermitage, and Châteauneuf-du-Pape of Burgundy and Provence on the

other. The white wines of Vaud and Vallais sound, as it were, the first hesitant note and delicate aria of that eventual fugue of splendid harmony and fullest volume: the diapasoned Rhine symphony of Erbach, Canzem, Bingen, Deidesheim, and Würzburg. The curious thing is that the character of wines from the early reaches of the one river tends to develop into the fullest and most perfect expression of the genius of the other, as though each had mistaken its proper well-head and vainly sought the rival's channel. German Switzerland, which one would expect to be a country of white wine, grows little but red, and French Switzerland grows practically nothing but white—in direct reversal of the most salient viticultural characteristics of France and Germany.

Swiss wines, though among the most wholesome and easily digested extant, are little known outside Switzerland, in spite of the efforts made by enterprising wine-merchants to encourage their consumption in England. Though twenty of the twenty-two cantons cultivate the vine, all save Uri and Unterwald in fact, the area was only 18,443 hectares in 1920 with a production of 605,537 hectolitres (a yield considerably below the average, which is over a million). The supply is necessarily very limited, since vine-growing is anything but general, even in the central plain, and does not usually suffice for domestic needs, so that considerable quantities of foreign wines have to be imported. All Swiss wines seem cursed with some original sin which prevents them from keeping more than three or four years or sustaining transport. It should be said at once that Switzerland can claim some wines of the very highest quality that are by no means deficient in the essentials of good body and vinosity, which were the one property lacking of the power to last imparted to them, must rank among the world's choicest growths. This deficiency must be attributed to some inherent disability of soil or climate, perhaps to both, but certainly not to the choice of vines or the manner in which they are cultivated. Most vines flourish in the variety of soils, exposures, and altitudes which Switzerland provides in such profusion, and nowhere in France or Germany are vineyards tended with more loving and intelligent care, or the chemistry of the must, the peculiarities of local fermentation, and the nice and difficult science of bottling more sedulously investigated.

The wines of Western, or French-speaking, Switzerland, which are, on the whole, of high quality and almost exclusively white, come from the Cantons of Geneva, Vaud, and Vallais—that is to say, from the hinterland of the city of Geneva, the northern shore of *Lac Léman*, and the Valley of the Upper Rhône.

The wines of the thirteen kilometres—or twenty-one counting the windings of the river—of that part of the Rhône Valley which lies within the Canton of Geneva are simply a repetition in type of the French wines of Savoy and the Vaudois La Côte. The best of these growths are to be found at Cologny, Satigny, Pregny, Mondemont, and Bernex. In 1900 about 2,000 hectares produced nearly 200,000 hectolitres. The predominant white vine is the Fendant Roux (the Roussette of Savoy); the Fendant Vert (or Chasselas, the Gutedel of the Rhine, called Markgräfler in German Switzerland), Allicot, Gringot, and Salève are also grown. Red vines include the Plant de Lyon (Dôle or Gamay or Gros Rouge), Savoyard (Mondeuse), and Salvagnin.

The largest viticultural district in the Canton of Vaud is that of Lavaux, stretching for fourteen kilometres along the shores of the Lake of Geneva between Vévey and Lausanne. Westwards of Lausanne, in the territory between Ouchy and Coppet, a rather hard and uninteresting wine called La Côte (Grand Côte, Petite Côte, Mont, and Morges) is made. The well-known vineyard of Burignon at Chardonnex is the property of the town of Lausanne. Near Cully a remarkable wine, called Mont d'Or Johannisberg, is made from Riesling vines, said to have been transplanted from Schloss Johannisberg, with which storied growth it has an at all events perceptible affinity of flavour. Dézaley (Clos des Moines, Clos des Abbayes), reputed the premier wine of Switzerland, the first growth of a district termed generically Epesses, which includes Cully and Riez, is grown in the village of Puidoux. Next in pride of place, and indeed very often superior to Dézaley, comes the wine of Hauterive from Aigle, known as Yvorne. Its five principal growths are the Clos de Rennaud, Clos du Rocher, Clos des Resettes, Grossets Grille, and Maison Blanche. For sheer delicacy of flavour, breed, and refinement of perfume it would be hard to surpass these wines, even among the classic Rheingau hocks. The 1915's and 1919's have "gone" already, but the 1921's,

1924's and 1925's should now be at their prime. The wine of Villeneuve is grown between Chillon and the eastern extremity of the lake near the point where the Rhône debouches into it. Good light red wines are made at a few places round the lake such as Molens, Favèrge, and Derrière. The prevailing vines in the Vaud are the Fendant Vert and Fendant Rouge.

The generic name of the Vallais wines is that of their informing grape, *Fendant de Sion* or *Fendant du Vallais*. The more famous growths are Molignon, Baliot, Saint-Michel, Brulle-Fer, and Les Murets of Sion, the Clos de Montibieux near Martigny, and the Château Conthey, which is grown near Montana. At Sion, too, is made the famous *Gletscher* (glacier) wine from the Rèze Vert vine, which has a very fine bouquet and is by some accounted the finest wine in Switzerland, besides a Muscat wine. At Sierre a Malvasia and Furmint *vin-de-paille* is made called '*Soleil de Sierre*.' A peculiar local vine with a small black grape, called the Salgesch, is found in the Vispthal, which runs from Visp up to Zermatt—a district that can boast of vineyards lying at a higher altitude than any in Europe. The *Heidenwein* of Visp is made from the Traminer grape here called the Heiden. The predominant vines of Vallais, other than the Fendant Vert, are the Huragne, Amigne, and Arvine, besides a certain amount of Sylvaner, here called the Gros-Rhin. The only red wine of any importance is the *Dôle de Sion* (Château Turbillon), made partly from the vine of that name and partly from a sub-species of the Pinot Noir called the Bourgogne in Vallais. '*Dôle*' wines, made from the grape of that name, are found in a few other places in the Swiss Juras and round the shores of the Lake of Geneva. The Vallais vintage sometimes produces as much as a million hectolitres.

The Neuchâtel vineyards are almost paltry in area, occurring as they do in only twenty-one communes of that canton and occupying a total acreage, which is continually declining, of barely 1,150 hectares. They stretch in a narrow riband with a south-east exposure along the steep and shallow foothills of the Jura that intervene between the main crest of the range and the shores of the lake, from Vaumarcus in the west to the cantonal boundary, a little beyond Landeron, near the western extremity of the Lake of Bienne in the east. The wines of Neuchâtel were mentioned as early as A.D. 978,

when a vineyard at Bevaix was bequeathed to the Abbey of Cluny. Both red and white wines are grown in this terribly puritanical canton, but the best red wine is known as Cortaillod (Cru de la Vigne du Diable and Cru de la Commune), from the name of a village on the western bank of that beautiful little river, the Areuse, just beyond Boudry. This wine has all the characteristics of a fine Mercurey, with much greater fire and body. It is claimed that Cortaillod can be kept and improved for years, but older specimens I have tasted at Neuchâtel were much inferior to the younger vintages. The chief centres for red wine, other than Cortaillod, are Neuchâtel, Clos de la Reine Berthe, Boudry, St. Aubin, Bevaix, Bôle, and Serrières. These wines are made from the Petit Pinot de Bourgogne, Pinot Gris (Beurot or Ruländer), Gros Gris and a little Dôle (Gamay) vines. The white wine of Neuchâtel, which is always known by that name, is made from the Chasselas (Fendant, Gutedel, or Markgräfler) vine. It is as pale as Chablis, *pétillant*, or slightly sparkling (as are many of the Lake of Geneva wines in certain years), and when of good vintage very clean and dry to the taste, though it is always liable to be rather on the acid side. The most esteemed vineyards for the white wine are to be found at Neuchâtel, Saint-Blaize (Champréveyres), Hauterive, Thielle, Cornaux, Landeran, La Coudre, Pézeux, Corcelles, Serrières, Cormondrèche, Colombier, and Auvernier. The vineyards being on a very steep and narrow slope, are nearly all elaborately terraced and divided into walled *Clos*, called locally *Parchets*. The vines are kept very low, and *Drahtbau*, or training on wires, is never employed. Mildew is rather prevalent, as the reconstruction of the vineyards with grafted vines after the terrible inroads of the Phylloxera is still incomplete. The yield varies from 20–80,000 hectolitres for the white wines and 1–8,000 for the red, 135,000 having constituted almost the record vintage. The vinification of the Neuchâtel wines is not in all respects perfect, but this is due not to slovenly methods but the deliberate preference of the Swiss palate, which prefers rather acid and prickly wines. The white wines are never racked or fined, and are bottled the following May. The red wines are fermented for four or five days and bottled the following August. A second wine is made from the red husks with the addition of sugar, it being

a curious custom for the proprietors to divide the *marc* among the hired vine-dressers. Although their alcoholic strength is 10–11 degrees, these wines do not keep well under any circumstances. The co-operative movement is very strong among the peasant proprietors of the canton, who have founded a mutual insurance society against hail, known as the '*Paragrole*.' There are two "Champagne" factories at Auvener, which is the centre of the trade in Neuchâtel wines.

The vineyards of Neuchâtel are continued for some way along the northern bank of the Lake of Bienne in the territory of the Canton of Berne. There is also a corresponding wine-growing district on the southern shore, also in Berne, that yields a rather fiery yellow wine known as Twanner. A very good wine, that of the Hôpital de Pourtalès, is made at Neuveville on the northern shore, which is sometimes erroneously ranked as a Neuchâtellois, with which it has no common characteristics, instead of as the premier growth of the Twanner type. It is hard indeed to believe that this big, fine wine, which unites great wealth of flavour and fine body with a glorious deep golden colour, cannot last for at least a decade. The chief vineyards of the Lake of Bienne, besides Neuveville and Twann, are Gléresse, Douanne, Douches, Vyneules, and Beaujean, comprising some 500 hectares in all. The vines cultivated are the Fendant, Sylvaner, Elbling, and Riesling. The red wines of Erlach, a little town facing the peninsula known as St. Peters-Insel, are grown from Burgunder, Ruländer, and Black Furmint vines, and are reputed for their strawberry flavour.

The red and white wines of Mont Vully, in the Canton of Fribourg, enjoy a certain local reputation.

The wines of Eastern, or German-speaking, Switzerland are predominantly red and much inferior in quality to those of the west. The principal viticultural district is the sinuous Rheinthal, the valleys of the Rhine's affluents, and the shores of the lakes which they drain. The wines of the eastern cantons, *Landweine*, such as Busener, Baselbeiter or the *Klettgauerweine* (called generically Hallauer, after one of the best-known growths from the village of Hallau in the Schaffhausen bridgehead), are more usually met with on draught (*fassweise*) than in bottle, though the best restaurant in Zürich proudly devotes two whole pages of its wine-list to those of its own canton. One notable exception to

carafe consumption in decimal fractions of the litre in the full enjoyment of bottling-honours is Rheinhalder, which, together with Herrenberger and Stockarberger, hails from picked vineyards bordering the Rhine near the celebrated falls at the gates of the town of Schaffhausen: a delicate, yet full-flavoured and very pleasant, wine made from the Klevner (Pinot) grape, with many points of resemblance to neighbouring German red wines such as Affenthaler, Zeller, and Ihringer. One of the better red wines of the Canton of Schaffhausen is Osterfinger; Siblinger is about the best white wine. Many of these *Landweine*, both here and in Alsace, are known as *Halbrot* from their light red colour, due to their being made, like the German *Schillerwein*, from a mixed pressing of red and white grapes. They are often deficient in body and sweetness, and the vintages of cold, wet years can be disagreeably harsh and sour. A wine that seems now to be little more than a memory used to be made in the vineyards of the Siechenhaus von St. Jacob at Basle, called '*Schweizerblut*,' in commemoration of the terrible massacre of 1,600 Schwitzer pikemen of that canton at the Battle of Birs in 1444, by the 30,000 Armagnac levies of Charles VII. under the command of the then Dauphin, who was later Louis XI. This battle, one of the bloodiest and most desperate in history, is memorable for the heroic resignation of the Swiss commanders on the eve of the engagement: "*Unsere Seelen Gott; unsere Leiber den Feiden.*" A characteristic of the Schweizer-Deutsch is a preference for calling their wines by fanciful designations rather than by the names of the places or vines they are derived from. The terms *Süssdruck* and *Beerliwein*, which are found added to the names of certain wines of Eastern Switzerland, have much the same significance as the expression *Auslese* in Germany, or *Austisch* in Austria. In the Canton of Thurgau, Ottenberger, Thurberger, and Bachtobler are good enough current red wines, but the best is the Karthäuser grown between Ittingen and Worth.

In Aargau white wines known as Steinbrücher and Schlossberger are made at Villigen, while the neighbourhood of Baden, once a spa of European celebrity, is noted for the growths of Wettinger and Geissberger, besides the very vinous and charmingly named *Goldwändler* and the so-called *Schartenwein*. The Schinzerthal yields fair *vin ordinaire*,

and the Seethal, a noted fruit-growing district, has one or two passable Klevner wines.

The Canton of Zürich produces in the main rather acid wines akin to those of the neighbouring Canton of Aargau, the Klevner being once more the prevailing vine. The chief districts are the Sternhalde region on the Lake of Zürich, Rafzerfeld, Neftembach, and Eglisau on the Rhine. The most noteworthy growths are Schloss Schwanndegg, the *Korbwein* of Rheinau, and the Stadtberger of Winterthur.

In the Canton of St. Gall it is again the Klevner, or Burgunder (Pinot Noir), which is the predominating red vine, while the Räuschling is the principal white vine cultivated. The Rheinthal wines of this canton vary in colour from very light to very dark red. The Bucherberger of Rheineck, the Wilerberg of Wil, the Olberg of Wallensee, the *Forstwein* of Altstetten—which gives the ratio of price in each vintage for all the wines of Eastern Switzerland—*Quintener*, and *Quartener* are all wines deserving of mention and often of praise.

The so-called 'Completer' wines of the Canton of Grisons, though much prized locally, can scarcely be said to merit the reverential regard in which they are held by the Swiss. They are mostly dark red, rough, strong, and spirituous rather than aromatic, and have considerable powers of keeping if matured long enough in the wood. When the grapes have ripened the stems of the grape-clusters are given a twist or two, so as to check the flow of sap, and left to hang on the vines, slightly shrivelling, and gradually evaporating the aqueous part of their juice, till late October or early November before being pressed. The most important districts are Fläsch, Jenins, Maienfeld, and Malans. The prevailing vine is, as usual, the Klevner. Peasant mentality nearly always begets curious notions, and nowhere more so than among the Romaunsch-speaking Graubündeners. One of the reasons given by the elders of this patriarchal canton for their persistent refusal to allow motor traffic within its borders was that once the ban were lifted the inevitable result must be that the Austrians, Germans, and Italians, and even French '*courtiers en vin*,' would swarm across the mountain passes "to buy up all our beautiful wine"!

The Canton of Ticino calls for no special comment. The manner of cultivation is entirely Italian. Ischia and American Isabella vines are grown.

The wines which command the highest prices—and wine is never cheap in Switzerland—are Dézaley, Yvorne, and Cortaillod. Swiss wines are bottled in a peculiarly-shaped light-green bottle with slightly sloping shoulders, devoid of any kick-up. Perhaps the best known Swiss wine-merchants are the firm known as the Buesssche Weinhandlung, of Sissach in the Canton of Baselland. A restaurant, known as the Buesstiebli, is attached, where *dégustation* of all the choicest Swiss wines can be practised while dining. The Buesstiebli is worthy of a pilgrimage by all devout œnophils. 1919, 1920, 1921, 1924, 1925 and 1926 were all good vintages in most parts of Switzerland.

V.—ITALY

“ Were they content to prune the lavish vine
Of straggling branches and improve the wine.”
—DRYDEN.

IN Chaucer's “ Merchant's Tale ” we read of a man who “ drinketh ipocras, clarie, and vernage.” Hypocras was the spiced wine, very popular in the Middle Ages, which Louis XIV. was so partial to until Fagon “ put him on Burgundy ”; while Vernage was simply the wine of the Vernaccia vine, which, though it enjoys many different forms of spelling, is pretty certainly derived from the name of its original habitat, Verona. It is claimed, without very much evidence in support of the assertion, that the best Vernaccia wine in Chaucer's time was made near Naples, and that it is certainly this growth to which he refers. Dante tells us that a sybaritic Pope was wont to stew his eels in the same wine. The Sicilian Vernaccia is that most reputed at the present day.

Florence wine began to enjoy a vogue in England towards the end of the XVIIth. Century, and Pepys noted in his diary that he drank it in 1661. In the “ Journal to Stella ” it is called “ damned wine ” in one passage, while in another entry Swift says that he “ liked mightily ” that which was given him by St. John, who had it from the Grand Duke of Tuscany himself. The Earl of Bristol imported some “ Florence ”—which was always sold per chest of flasks—and “ Lucina white wine,” between 1700 and 1739. *Lacrima Cristi*, of which an enthusiastic œnophile Dutchman is said to have remarked : “ Oh, Christ, why didst thou not weep in my country ? ” was praised by Matthew Prior.

The vogue for Italian wines, however, proved to be short-lived, and it was only after Gladstone lowered the wine duties that Chianti flasks first began to appear in England, though the consumption of Italian wines remained very small up to the outbreak of the war.

All writers on Italian wines, drawing classical inspiration from memories of Horatian *Falernian*, from *Formian* and *Cæcuban*, have agreed in remarking that this favoured country, blessed with an ideal climate and a wide variety of soils, was capable of producing as fine wines as the world has seen if only the cultivation of the vine and the vinification of the grape were conducted with greater forethought and

worthier care. The vines in Italy, generally, knew little, if any, pruning, though when they did they were clipped or lopped in much the same manner as hedgerows are in England. Little choice was made of the right soils and exposures for the plantation of the vineyards, which luxuriated over the fertile plains, festooned from pollard to pollard, often with corn and other crops prejudicial to the vine's health growing in their midst, or sprawled and clambered at will, like vigorous brambles, over any obstacles they encountered—walls, trees, whole spinneys, and even cottage roofs. The varieties of vine cultivated were bewildering in their number, and little attempt was made to select the most suitable kinds, or to standardise certain types for certain districts, climates, and conditions of soil. Wherever many varieties of vine are cultivated simultaneously, it is nearly always to the prejudice of the better qualities of the wine ; just as the vine left to itself speedily degenerates into little better than a weed. Only when kept ruthlessly close to the ground by incessant pruning, and severely limited as to the number of its canes and bunches of grapes, does the vine yield the best wine it can be made to produce. Vinification in Italy used to be just as negligent as the viticulture, the cardinal sin being that instead of keeping the must of each day's pressing severely separate (the first golden rule of wine-making), one day's gathering of grapes after another was thrown into the same vat where the must and husks of the earlier harvestings of the vintage had already been fermenting from anything between 48 hours and a week. Nor was any proper selection of the ripe from the unripe and already rotten grapes usually attempted before the whole was tumbled into the press. The result was that Italian wines did not keep, and were not made to keep ; or, where it was intended that they should be conserved beyond the year, this was generally effected by adding a certain proportion of concentrated must. The distinction of wine into '*vino crudo*' (pure and natural wine) and '*vino cotto*' (reinforced, if not exactly fortified, wine) subsists to this day. Another distinction is often made between sweet and dry wines, '*Abbocado*' and '*Asciato*,' which are frequently made from the same grapes and only differ in the manner in which they are prepared.

As long as Italy was under the sway of a host of petty dynasties and remained throttled by vexatious internal

customs barriers the wine-growers had no inducement, and barely the possibility, to seek any but local markets. But from the moment that Italy became a united country progress was constant, though many of the slovenly and unintelligent practices prevail in some parts to the present day. Foreign markets were speedily captured, whether for the poorer blending wines, as in the case of France, or, as in the very considerable trade with the United States and the South American republics, now little more than a memory, for the best class of bottled wines. The Italian is even more tenacious of his national tastes in food and drink than the Englishman, and takes both with him wherever he may chance to settle, regardless of what his new home has to offer. In those parts of France where there are considerable colonies of Italian workmen and wine is as good as it is cheap, such as Lyons, in the centre of the Beaujolais and Côtes du Rhône wine-growing districts, the Italian mason or silk-weaver persists in buying flasks of so-called Chianti that are, thanks to the import duties, decidedly expensive, and which, when it is not harsh and rough to the degree of alum, can best be described by one of those expressive Italian diminutives *Vinello*, *Vinetto*, or even *Vinettino*. The French *contre-mâîtres* of the silk-loom will tell you with a wealth of disdain, "*Ce sont des brutes, ces Italiens, qui ne savent pas ce que c'est que le vrai vin, ni comment on le fait ; des abrutis entêtés comme des mulets, sans aucune connaissance de la vigne, sans goût pour autre chose que leur sale vinaigrette toscane, de gens qui . . . qui . . . qui . . .*" Which merely means that the Italians are not French. It is a significant fact that although the Italians apply themselves to almost all known trades and callings in France, many of them agricultural, and invest their savings in land or commerce, they none of them seem to go in for vine-growing, though thousands of them find employment as harvesters during the vintage.

No country save Spain has made greater progress with her wine-growing industry since the war than Italy. Co-operative societies with modern plant and scientific methods of vinification are springing up everywhere, the choice and cultivation of vines is being improved daily, and to Italian enterprise is due the fact that Italian wine has never been so much in evidence, or sold in such large quantities, in England as is the case to-day.

Stendhal, that passionate lover of Italy and all things Italian, wrote in 1837: "*C'est en vain que l'Italie, avec son beau soleil, cherche à faire des vins de France. Elle ne peut obtenir que des vins d'Espagne (chargés d'alcool).*" True as the observation was when it was made, Italy has long ceased to make nothing but those poor and inferior products which were at one time not unjustly considered synonymous with the wines of Spain. But, rapid and far-reaching as the improvements have been, Italy has certainly still far to go before she can claim to make wines equal to the French.

Italy is already the second largest wine-producing country of the world, and with her much more even and regular vintages is rapidly catching up France. The area under vines is about 4,273,000 hectares, or one-seventh of the entire superficies of the country, and nearly double the area under vines in France; but only 750,000 hectares represent "specialised vineyards," that is, vineyards not intermingled with other crops. The production is about 41-42,000,000 hectolitres—1915 being the lowest recorded yield, with only 20,000,000, and 1907 and 1908 attaining the maximum with 65,000,000. Some of the Puglian vineyards produce 100-150 hectolitres to the hectare. The consumption is about one hectolitre per head of the population per annum. The chief foreign markets for Italian wines are Switzerland (almost 900,000 hectolitres), France (about 760,000), Austria, and Czechoslovakia, representing some two and a half millions annually all told. In 1924 Great Britain imported nearly as much Italian Vermouth as Italian wine.

(i.) THE PENINSULA

PIEDMONT

The characteristic of the wines of Piedmont, in common with those of the whole peninsula, is that they are nearly all called, not after the locality which produces them, but by the name of the kind of grapes they are made from. This peculiarity of nomenclature has always produced a good deal of confusion in the minds of foreigners between wines that are assumed to be identical because they bear a common name, but which really come from totally different parts of Italy. To take a simple instance, or rather to renew the discussion of that which arises from the gloss of Chaucer's text, it may be pointed out that at least six different districts

of Italy are reputed for wines made from the Vernaccia grape, all of which bear its name. A foreign buyer who has been impressed by a Tuscan Vernaccia buys what proves to be a Neapolitan Vernaccia that is quite different, or vice versa, and, being ignorant of the geographical distinction, feels that he has been swindled. It is for this reason—that in Italy the vine names the wine rather than its birthplace—that a list of the principal vines grown locally is appended to the short account of each of the Italian wine-growing regions, rather than a summary of the best-known vineyards, as in the case of other countries.

In Piedmont the exceptions to this rule are no more frequent than elsewhere, though in this case they happen to be of rather greater importance. Barolo, one of the very best and most justly celebrated of all Italian red wines, is made in several places from the Nebbiolo (also known as the Spagna, Spanna, or Malasca) vine, though the best comes from Barolo itself, or else from the neighbouring villages of Morra and Montforte, near Alba. It has to be kept in the wood for four or five years before being bottled, and regularly racked twice a year. When this wine is made in other districts it is usually known as Barolino. The Gattinara (amara) is made from the same vine as Barolo, and likewise takes its name from the place where it is made. The same applies to Ghemme. The wine known as Barbaresco, more properly Nebbiolo di Barbaresco, is simply a Nebbiolo wine made at Barbaresco, just as Nebbiolo di Nieve is a wine made from this same grape at Nieve. Other well-known Piedmontese wines include Lessona, which derives its appellation from the district of that name in the Province of Novara; Campiglione from Pinerolo; Carema from the Val d'Aosta; Biella and Canarese.

The other red wines of Piedmont—Barbera (Amabile and Amara), Freisa, Grignolino, Nebbiolo, Dolcetto, Brachetto, and Bonarda (one of the sickliest wines on earth)—are made in various parts of the country, and bear the names of the vines from which they are made. The Grignolino vine is said to be identical with the Carmenère of the Gironde and the Kadarka of Hungary. All these wines average 11 to 14 degrees of alcohol. The wines called *Barberati* are made from the juice of the Barbera grape mixed with that of one single other kind; those known as *Uvaggi* are the product of the blending of several varieties pressed together.

A *Spumante*, or, rather, *mezzo-spumante*, of the Barbera, Nebbiolo, and some other of the prevailing varieties of red grapes, is made in many parts of Piedmont.

The best-known white wines are the Caluso of Canavesano, near Ivrea, made from the Erbaluce grape ; the *Moscato* of Ciambava, the *Moscato appassito*, or Still Muscatelle, of Acqui, and the white wine made from the Cortese grape, the name of which it bears, in the Province of Alessandria, that has enjoyed some popularity since the war in England. The famous *Asti Spumante*, made in the birthplace of Alfieri and hardby the battlefield of Marengo, is made from a local variety of Muscatelle known as the *Moscato uso Canelli*. This wine, which is naturally decidedly sweet, is becoming rarer and rarer in its former state, owing to the demand for *brut* wines having spread to Italy, and also because it is more and more manufactured to suit the taste of export markets.

The principal varieties of vine cultivated in Piedmont, other than those already enumerated, are—WHITE: Passeretta and Malvasia ; RED: Croetto, Cenerino, Monferrina, Neretto, Tadone, Vespolina, Barbarossa, Agostenga, Favorita, Luglienga, Trebbiano, and Molta.

The chief centres of the Piedmontese wine trade are : Alba, Asti, Bra, Acqui, and Canelli.

Mirafiori of Fontanafredda, Calissano and Figli of Alba, Beccaro Fratelli of Acqui, and Gancia of Canelli are reliable firms engaged in the export of the best Piedmontese wines.

LOMBARDY

The best-known Lombard wines are those of the Valley of the River Adda, in the Province of Sondrio, generally called the Valtellina. These wines are better known in Switzerland, to which the Valtellina formerly belonged, than they are in Italy itself. Indeed, the most famous of *Veltliner* *Weine*, Sassella, is virtually a Swiss monopoly. As bottled by the innkeepers of Pontresina, it is perhaps the best red wine of all Italy and deserves to be much better known in England. Negrino, Grumello, Montagna, and Inferno are nearly as good. At Chiavenna a singular white wine is, or was, made from black grapes. The wine of the Villa Serbelloni, on Lake Como, is celebrated. The hills of Brescia and Bergamo yield good wines, such as Toscolano. The so-called *Vini di Riviera* come from Saló, on Lake Garda. The best Mantuan wine is Serraglio. The *Moscato*

of Scanzo is the best of its type. The Province of Pavia produces good wines in the hills, especially at Voghera Stradella, and Bobbio. Val d'Oro, now fairly well known in England, is the best-known white wine of Lombardy. The ordinary wine of the country is called Nostrano.

The vines grown are—RED: Chiavennasca (or Nebbiolo), Rossara, Bressana, Moradella, Berzamino (or Marzemino), Schiava, Gropello, Inzaga, Negrera, Pignolo, Vernaccia, Crovattina, Lambrusco (also known as Moretto or Pezzé), Ughetta (or Vespolina), Noretto, Croà (or Corviera or Crovadella or Bressanella), Corva (or Crova), Uva d'Oro (or Dora), Fortana, Corbera, Santa Anna, Cagnero, Cortesina, Barbesina, Rossalo; WHITE: Trebbiano, Cortese, Lugliatica, Erbamatta, and Invernenga. The American Isabella and York's Madeira *producteurs-directs*, and a little Burgundian Pinot, are also grown.

VENETIA

The best-known Venetian wines are Valpolicella and Valpantena from the district of Verona, the white wine of Torbolini di Soave, better known under the simple name of Soave; Conegliano, Prosecco, and Verdiso, all of which are names of the vines from which the wine is made. Other red wines include those of the Euganean hills near Castelfranco, Berici, Limena and Lispida, the Raboso of Treviso, Turbolino, and Tarcolato, which is also called Breganze. The wine of general consumption is known as Garganega, but that from the neighbourhood of Verona used to be called *Vino Morto* on account of the dead and flat insipidity of its flavour. Redding drily called the Veronese *Vino Santo* "*vino debolissimo*."

The vines cultivated are—WHITE: Verdiso, Prosecco, Garganega, Bianchetta, Verduzzo, Cividino, Ribolla, Pignolo, Pinella, Picolit, and a little Pinot *blanc* and *gris* and Riesling; RED: Raboso di Piave (also called the Cruaja or Friuloro), Corbinello, Marzemino, Negrara, Schiava, Cenerente, Pataresca, Uva d'Oro, Pignolo, Negruzzo, Fumat, Rifosco, Rifoscone, Tazzelenghe, Teroldico, Pavana, Nero gentile, Gropello, Bessanese, Rossara, Garganega, Corvino, Ribolla, Dorona, Uva di San Giacomo, and a little Cabernet (here called Maccafiero nero), Chasselas, Gamay, Portugieser, and American Clinton vines.

An old saying declared that the wine of Vicenza, the bread of Padua, the tripe of Treviso, and the courtesans of Venice were the best of their kind in the world. It can be said at once that in so far as the Vicenzan wine is concerned, the claim is quite without any foundation in fact.

Cav: G. B. Bertani, of Cantine in Grezzana di Valpantena, Verona, is a good shipper of Soave.

LIGURIA

The wines of Liguria, with the exception of the *Vini di Cinque-terre*, which used to enjoy a great reputation in Rome, are of only slight importance and paltry quality.

The vines cultivated are—WHITE : Vermentino, Bianchetti, Madera, Barbarossa, Mostosa, Bosco, Verde Paola, Caricalasino, Ballon, Albarola, Salamanna, Colombana, Canina, Durella ; RED : Salerno, Croveto, Dolcetto (or Ormeasca), Lambertia, Sangiovetto, Carrarese, Montferrato, Marone, Aleatico, Tabacca, and the Grénache.

EMILIA

On the hills round Bologna a good deal of the best types of French vines are now grown (Pinot, Sirrah, Cabernet, Malbec), which yield wine that is continually improving in quality. Good white wine is made on the hills of Parma and Modena. The principal centres of production are Lugo, Bagnacavallo, Comacchio, Rimini, Cattolica, Forli, Bertinoro and Bologna. Some deep amber *vino santo* is made from the blood of black grapes. In this province also nearly all the wines are called after their constituent grapes. The *Lambruschi* wines, derived from the many varieties of the *Lambrusco* vine, predominate in Mantua, that of Sarbara being particularly esteemed, and the *Sangiovese* in Forli. Philatelists may be interested to know that the tiny Republic of San Marino is famous for a *Moscato* as well as its postage stamps.

The vines cultivated are—WHITE : Alionza, Montù (or Bianchino), Bianchello Albana, Forcella, Scherzafoglie, Spargoletta, Occhio di gatto, Ciocchella, Gradigiana, Gherpella, Paradisa, Bottona, Sconza, Speziala ; RED : Lambrusco, Tosca (or Sangiovese), Negrettino, Marzemino, Moretta, Canina, Fortana rossa, Uvetta di Canneto, Gusciamara, Lancellotta, Fogarina, Masola, Cremonese, Melgone, Tremarino, Calice, Vaiano, Guastallese, Artimino, Basquana, Rossiola, Brugnola, Schiavetta, Foglia liscia, Lugliatica (or Sant' Anna), Angela, Paradisa, Salamanna, and Galetta.

THE MARCHES AND UMBRIA

Umbria is chiefly noted for its white wines, of which the most famous name is Orvieto, a wine that is sold in little straw-covered flasks, but of a somewhat dumpier shape than the Tuscan model. Though Orvieto is a sweet—or *Abbocado*—wine, it is also made in a dry—or *Asciato*—variety, which is not so good. Orvieto is one of those many wines which

taste delicious on their native soil, but which puzzle the returned traveller by their relative insipidity when drunk at his own table. Umbria is a province where many peculiar and individual varieties of wine are made in small quantities, representing what the French call *toute la gamme* of Italian vinous flavours. Good *Cerasuoli*, or *Schiller*, is made in this province at Ternano.

The vines cultivated are—WHITE: Verdea, Verzaro, Verdaro, Uva Romana (or Trebbiano verde), Mazzanico, Alba (also called Albanella or Biancarne or Greco), Biancone, Vernaccia, Spoletino, Uva Palazza, Pecorina, Cascarello, Lupaccio, Mortone, Mostajolo, Orpeggio, Famoso, Montechiese, Pizzutello, Doratello; RED: Sangiovese, Cagnina (or Canaiuolo), Lacrima, Morgentina (or Vernaccia), Balsamina, Galoppa, Pulce Rosso, Mareto, Sagrantino (or Montefalco), Carbacchione), Canino, Tintarolo, Mostajolo nero, Galletta (or Corna).

TUSCANY

To most people the wines of all Italy are resumed in the image of the picturesque straw-covered Tuscan *fiasco*, gaily decorated with red, white, and green woven strands to symbolise the Italian *Tricolore* and furnished with neatly plaited handles. Anyone who has unravelled the straw knows that the rough bottle it surrounds, which has a rounded base like a laboratory flask, will not stand up. It is also notorious that wine merchants will allow nothing on these fancy "returned empties"! Except in the country itself, the necks of the *fiasci* are no longer stoppered with a wad of tow to absorb the drop of olive oil that covers the surface of the wine in lieu of a cork. The tow and oil have now given place to ordinary corks, and even the historic *fiasco* itself is beginning to be superseded by the French type of bottle, to the great practical advantage of the exporter, the consumer, and the wine itself, for not even *Bocksbeutel* are more difficult to pack, or show a greater percentage of breakages in transport.

The district of Chianti, which has been delimited as comprising the five Communes of Greve, Castelnuovo, Berardenga, La Castellina, and Radda-Gajole, lies rather nearer Siena than Florence. Chianti is a wine with a peculiarly rough, almost harsh and burnt, taste, which *can* be imitated very simply by artificial means, that is comparable to the flavour of those hard Dutch coffee caramels called Hopjes.

It is made from 7/10 San Gioveto, 2/10 Canaiolo nero, and 1/10 Trebbiano or Malvagia grapes ; for the best class of wine, which is intended to keep, from 10 per cent to 15 per cent of Cabernet or Malbec grapes are added. The famous Brolio Chianti of the Baron Ricasoli—a man who was the pioneer of scientific viticulture in Italy—averages $10\frac{1}{2}$ degrees to $12\frac{1}{2}$ degrees of alcohol : a content which the Italians term *discretamente alcoolici*. In Tuscany, and many other parts of Italy, a custom called the *Governo* prevails, which consists of adding a certain percentage of simmered-down concentrated must of the Colorino grape (from 4 to 8 litres per hectolitre) to the young wine, by which a partial fresh fermentation is produced and the alcoholic strength somewhat enhanced. Sir Edward Barry seems to have been the first English writer to mention Chianti by name. Writing in 1775 he noted that it was “rough” and sold in flasks.

Several different methods of cultivation are practised, from the *lacciate*, or, as the name implies, a more or less happy-go-lucky way of letting the vines train themselves on wires, and the older and peculiarly Tuscan custom known as the *Testucchio*, or *Loppio*, by which the vines are supported on rough wooden props, in the shape of a cup, to the generally accepted modern French practice.

The other wines of the Chianti group are Montepulciano, the ‘*Vin nobile*’ which Redi, in his “*Bacco in Toscana*,” called “the King of Wines” ; Carmignano, Pomino, Rufina, Nipozzano, Montalcino, Poggibonsi, San Gimignano, San Casciano, Casale d’Elsa, Colle d’Elsa, etc., besides Empoli, Pistoja, and Signa. Chianti itself is the lightest in colour ; Rufina, which the author has found the best of all, has the reputation of being less smooth—though all Chiantis are conspicuously rough to the tongue—besides being darker and more austere. Carmignano is the darkest in colour, Pomino the stoutest in body. Val d’Elsa is a rather lighter wine with good pith and colour. Among the white Chiantis, that of Pomino, made from Pinot Blanc and Roussane grapes, is the best, though the valley of the Serchio produces very good white wines at Montecarlo and Collodi.

Elba has always been famous for her wines, which are rich in the iron of her soil, and, as though in ironic compliment, this was the first place where the *Phylloxera* appeared in Italy in 1888. The Elba wines average 15 degrees of

alcohol. The red are made with the San Gioveto grape, to which a proportion of French grapes and local white grapes are added. The white wines are particularly appreciated; *Bischillatto* is the best known. Like the *Aleatico*, the Elban wines enjoy considerable reputation in France, Germany, and Northern Italy as *Medizinalweine*. The Isola del Giglio is also noted for its white wines.

The special semi-liqueur wines of Tuscany include the *Vin Santo*, *Occhio di Pernice*, *Aleatico* (the Aleatico vine, a black Muscatelle, it would seem, is not the same as the Alicante), made with half-dried grapes, a wine the Italians call "*dolce e picante*," of which that of Monte Argentario, near Orbetello, is the most reputed. The *Vino Verdo*, or *Verdea*, of Arcetri, which was the favourite wine of Frederick the Great, seems no longer to be made. To have tasted this fabulous wine was considered the supreme boast of a well-travelled man in the England of James I., much as to have taught the fox-trot to a real sheik in the Sahara is the most titivating experience for the lady explorers of our own age.

The use of French vines and the French manner of cultivating and pruning vines is spreading considerably, as is also the less laudable custom of invigorating poorer Tuscan wines with those of the South of Italy.

The principal vines grown are—WHITE: Trebbiano, Malvagia, Verdea, Canaiolo bianco (or Vernacchia), Pulce di Montepulciano (or Trebbianello (or Greco bianco), Riminese, Paradisa, Caianella (or Baiabella), Colombano, the Insora (or Ansonica); RED: The San Gioveto (sub-species of this vine are the *grosso* or *dolce*, and the *piccolo* or *forte*, or Sangiovese or Sanvicetro or Morellino or Prugnolo or Chiantigiano or Calabrese), Canaiolo nero, Mammolo (di Montepulciano and Fiorentino), Colore (or Colorino or Abrusco or Lambrusco), Buonamico, Gorgottesco, Alicante (or Uva di Spagna or Maremanna), Aleatico, Raspirosso, Canino, Borgione (or Ingannacane). Among foreign vines the most frequent are Cabernet, Malbec, Pinot, and Gamay.

Leigh Hunt was right when he called Tuscany "one large vineyard," for the acreage under vines is over 400,000 hectares, with a mean yield of some four million hectolitres.

Among representative shippers of Chianti may be cited: Barone Ricasoli Firidolfi, Brolio; Marchese Ippolito Niccolini, Carmignano; Conte Francesco Guicciardini, Florence; Marchese Ricci Paracciani, Montepulciano; Raffaele Caselli, Pontassieve—sonorous and storied names indeed!

LATIUM

The most famous growth of Latium is that of Montefiascone, near Lake Bolsena—praised a little grudgingly by Smollett, together with Orvieto, a *demi-pétillant* wine more often known as *Est-Est*, from the stupid and pretty certainly apocryphal story of the valet of the Bavarian bishop Fugger, who, being on a pilgrimage to the holy city, got no further than Montefiascone and died in beatitude of a surfeit of its wine. After Montefiascone come the white wines of Albano, Frascati, Grottaferrata, Civita Lavinia, Marino, Afile, Genzano, and the other sweet white wines known generically in Rome as *Pastosi* and *Sulla Vena*. Next in importance rank the white wines of Viterbo, Velletri, and Frosinone, the red wines called *Castelli Romani*, and the *Aleatico* of Terracina and Gradoli.

The chief vines cultivated are—WHITE : Trebbiano giallo (or Greco or Tostarello or Biancuzzo), Trebbiano verde (or Maturano or Buonvino), Bello (or Pampanaro or Romanesco), Frosinonese, Bottacchio, Cacchione, Passerina, Uva pane, Uva francese, Coda di Volpe, Pantastico, Procanico, Rossetto (or Rossolo), Verdello, Biancone ; RED : Cesanese (or Velletrano), Lacrima rossa, Buonavino rosso, Tagliaferro (or Ferrigno), Cerasolo, Cinagiglio, Montonico, Greco rosso, Pantastico nero, Nera di Cori, Moscato nero. Foreign stock includes : Sémillon, Sauvignon, Riesling, Furmint, Cabernet, Malbec, Pinot, Teinturier, and, among *producteurs-directs*, the American Jacquez and Herbemont vines.

THE SOUTHERN ADRIATIC REGION

The central part of this region, which comprises the Abruzzi and Puglia, might be called the Midi of Italy, so large and so continually increasing is its acreage and production. Much foreign capital and labour was employed in the Apulian wine-growing industry when planting was first undertaken on a big scale between 1870 and 1880. The methods of viticulture, as of vinification, are among the most modern in Italy. The vineyards are essentially plain vineyards and the vines are cultivated *ad alberello*, that is, without any props or wires, or by 'marrying' them to different kinds of trees. A large amount of the wines grown are *mezzo taglio* or blending wines, that are sometimes good enough for table use.

The Abruzzi, on the other hand, is a wild and very mountainous country, the most important viticultural district of which is the Valley of the Pescara, particularly round

Torre de 'Passeri, Città di S. Angelo, and Popoli. Much *Vino Cotto* and *Cerasuoli* is made.

The Apulian wines can be divided into certain main types : RED—Barletta (Uva Troiana grape), Corata-Bitono, Brindisi-Lecce, Gallipoli ; to the second class belong Taranto, Montagne della Capitanata, Promontorio Garganico, etc. WHITE—Bari, Colline Fasanesi, Gallipoli-Taranto, San Severo ; DESSERT, or *Vini di Lusso*—Zagarese (particularly that of Galatina) and red *Aleatico*, white *Moscato*, and *Vini Cotti*. The wines of Gioja del Colle and Altramura deserve mention.

The principal vines cultivated are—WHITE : Trebbiano (or Campolese or Spampinata bianca), Montonico (or Racciapolone or Ciapparone), Cacciumo (or Empibotte), Verdicchio, Greco (or Latino bianco), Tivolese, Pizzutello, Pampanusa, Cicolano, Cacaccione, Cacciadebiti, Bombino (or Colatamburro or Buttapalmento or Buonavino), Tuchesà, Mostosa, Toccanese, Palumbo, Verdeca, Gerusalemme, Minganno, Asprinia, a little Riesling and Furmint ; RED : Montepulciano (*cordis* and *primitivo* variants, or Sangiaveto), Gaglioppa (or Majoppa precoce), Lacrima, San Gioveto, Canaiolo, Uva di Troia (or Uva tranese or Uva della Marnia or Vitigno di Canosa), Somarello, Negro Amaro (or Rosso di Lecce or Albese or Uva Cane), Malvasia nera, Primitivo di Goia (or Uva della Pergola), Aglianico, Aleatico, Bombiccone di Apricena, Olivella della Torre, Uva Sagra (or Sagrate), Uva di Bitonto, Barbarossa, Zuzumariello (or Cucciumanniello), and Zagarese.

THE SOUTHERN MEDITERRANEAN REGION

Here, at least four names are encountered that are well known : Capri, *Falerno*, and *Lacrima Cristi*, all of which exist both as red and white wines, and Vesuvio, which is only white ; to which might be added the white wine of the Island of Ischia, that likewise attains to bottling honours and is if anything rather better than the famous growth of its sister island. The white wine of Capri is derived from the Greco and Fiano vines. The *Falernian* of Horace is by some supposed to have been grown near Gaëta, but this burning question still provides a perennial subject of acrimonious controversy among antiquarians. Suffice it to say that the modern *Falerno* is made chiefly at Sessa and Formia.

The evocative beauty of the name of *Lacrima Cristi* has given birth to just as many perfervid ecstasies as the rich savour of the wine itself. An English nobleman, chancing to dine alone with the immortal Lady Hamilton and her old mother, who was something of a chorus-girl's 'auntie,'

during the time that Sir William Hamilton was British Minister at the Court of Naples, grew so rhapsodical over the perfections of the ambassadorial wine, and the sublime poetry of a name austere beautiful as a Gregorian chant which it bore, that he was interrupted by the mamma of Nelson's Emma with the wistful remark : " Oh, if I had but some English Gin here ! " The gallant lord, who seems to have been very catholic of palate for a man so delicate of feeling, immediately sent his servant to fetch some of his own from the hotel. He was rewarded by seeing the old harridan, who declared she had not tasted " the good creature " since she left England, do such justice to the juice of the juniper as were worthy of Sarah Gamp, and hearing her express the conviction that " a gill of Plymouth Gin was better than all your outlandish wines."

The mean alcoholicity of *Lacrima Cristi*, which has so often been grossly exaggerated, is 14.25 degrees ; that of *Falerno* is a little more, while Capri is under 13½ degrees. Other wines of this region that should be mentioned are Pozzuoli, Posillipo, and Carigliano ; the *Pallagrello* wine of Alife, Rionero, Bastile, Tauraso or Avellino, and Savuto Vecchio, all of which are red, together with the white wine of Rogliano called *Provitaro*. Potenza produces good *mezzo taglio* wines. The *Greco* of Gerace is famous for its deep amber hue. A *Mousseux* is made from the Asprinio grape that is said to taste of fennel, which is at all events better than if it tasted of the modern coal-tar panacea drug of almost identical name. The wines called *Lambiccati* are *conservati* or *semicotti* wines, in which the natural fermentation has been partially arrested in the must.

Mr. Norman Douglas is the great authority on the wines of this region, and has written appreciatively, with a connoisseur's inside knowledge and discrimination, of those of Capri and Calabria in two of the most wholly delightful of modern English books.

The three firms of J. Rouff, Guiseppe Scala, and Pasquale Scala, all of Naples, export the principal Neapolitan wines in bottle. The best Capri is the brand known as ' Capri Tiberio,' bottled by a local ' *Cooperativo* ' on the island.

The principal vines cultivated are—WHITE : Verdicchio (or Verdicca pugliese), Coda di Volpe (or Pallagrella), Greco, Fiano, Asprinio, Malvasia, Pampanosa, Anacone, Uva Signora, Biancolella, Bombino,

Amoroso (or Amaro bianco), Sanginella, Puglisco, Guarnaccia bianca, Calatamburro, Santa Sofia, Aglianico, Jovino, Biancolassano, Zibbibo, Pecorello, Provitaro, Toccarinino, Magliocco, Faglanghine, Toccarino, Mantonico pinto, Oleno, Fanghina, Boraca ; RED : Canaiolo, Mangiaguerra, Aglianico, Greco nero, Piede di Colombo (or Piede di Palumbo), Lacrima (or Magliocco or Arvino), Sciascinoso (or Sanginoso or Olivello), Mantonico, Scaleoto, Guarnaccia, Asprinio nero (or Pietro parese), Fosco peloso (or Orsina nera), Uva di Troia, Uva di Bari, Abbuoto, Aglianicone, Gigante (or Sabato), Somarello (or Mondonico), Renacciola (or Vernacciola), Tintiglia di Spagna, Vernaccione, Piedirosso, Chiapparone, Uvazzo, Saracina, Primitivo, Gaglioppa, Toccarino nero, Nerellone.

(ii.) SICILY

Sicily spells Marsala to most people, a wine that has latterly come to be considered 'rather common,' almost a caretaker's wine, for the compelling reason that it remains cheap. A considerably fortified walnut-brown wine, with the strong sulphurous taste of its volcanic soil, it has been ruthlessly described by Denman as "having all the worst qualities of the worst Port and indifferent Madeira." But this is far from being fair to Florio's gold-label '1850': a date which presumably refers to the *Solera* from which it is drawn. Other writers have declared that, when properly matured, Marsala is the equal of good Madeira. All the same, it is only too true, as Tovey pithily remarks, that one can hardly imagine a party of '*bon-vivants*' sitting round a dinner-table to discuss an old bottle of Marsala. Yet Marsala carries the echoes of British as well as Italian history in its name. Here Garibaldi and his Red Shirts landed in Sicily, while Brontë, by which name the wine of Marsala used to be known, evokes the Neapolitan title of the noblest of Englishmen and the grim watch and ward of "His Majesty's ships off Malta" that Woodhouse supplied with 500 pipes of Marsala as a specific against scurvy to the order signed by Nelson of Brontë in 1800. *In piam memoriam*, like the black silk scarf all enlisted British sailors wear to this day, and perhaps, too, because it is the same colour as Rum, Marsala has remained a standard drink in the Navy. Though said to contain only 16½–24 degrees of alcohol, the truth is usually nearly half as much again. Marsala is grown in a region about twenty miles deep skirting the extreme western coast of the island. There are two types of this wine: *Marsala vergine* and *Marsaletta*, grown from the *Insolia* and *Calaretto* vines. The Marsala trade

has always been associated with two thoroughly British names, Woodhouse and Ingham, the names of a Lancastrian and a Yorkshireman respectively, who may be said to have created the wine itself as well as the commerce in it. In 1870 the export amounted to some 200,000 pipes of 93 gallons apiece.

The other wines of Sicily include those of Etna, known generically as the *Vini di Riposto*, of which the white has a peculiar and almost unpleasant taste; the *Vini di Salina* and *Malvasias* from the Eolian or Lipari Isles, some of which are grown under the shadow of the volcano of Stromboli; the red *Moscato di Siracusa*, said to be one of the best Muscatelle wines in the world, comparable to those of Rivesaltes, Setubal, and Malaga; the *Passolati* dessert wine of Trapani; the *Erice banco* and *rosso* of Lilibeo; the red wines of Faro, Bosco di Catania, Corvo, Milazzo, Pachino, Vittoria, Scoglitti, Piana di Calatabiano, Piana di Mascali and the *Amarena di Siracusa*; besides the wines of Terreforti, prepared so skilfully by Benedictine monks that they 'dose' nearly 30 degrees of 'natural' alcohol! The best Corvo and *Malvasia di Lipari* are those of the Duca di Salaparuta, of Casteldaccia near Palermo.

Maurice Maeterlinck, writing from recent personal experience of Sicilian wines, says that though it would seem that they ought to be excellent "*les plus renommés, ceux de l'Etna, l'Isola Bianco de Syracuse, etc., sont corsés, mais plats, sans bouquet, sans finesse. Je ne parle pas du Marsala, qui n'est qu'un vin fabriqué. Seul, le Moscato de Syracuse, proprement servi dans un verre lavé au citron, m'a paru frais, généreux, naturel, moelleux, presque digne, en un mot, du soleil et des vignes que chante Théocrite.*"

A really good Sicilian wine is Zucco, from the estates of the former Duc d'Aumale, which now belong to the Duc d'Orléans, at Terrasini near Palermo. This growth, of which the white may be described as much drier and more delicate than Marsala, was favourably mentioned by nearly all the writers on wine of the middle of the last century. Quite by chance, I encountered a bottle in an Italian grocer's shop in Soho, and found it an admirable wine and an excellent example of what French methods can achieve in other countries.

About 250,000 hectares are under vines in Sicily, giving a mean production of 4-6 million hectolitres. Great

uniformity and a marked family resemblance characterises all Sicilian wines. The vines are grown unusually low—a foot to a couple of feet from the ground—and are usually carefully pruned. The little island of Pantellaria, lying midway between Sicily and Tunis, which is used as a penal settlement, is famous for raisins made from the Zibibbo vine and for a *Malvasia* wine.

The principal Sicilian vines are—WHITE : Gataratto, Mantellato, Inzolia, Minnella bianca, Carricante, Nocera bianca, Mantonico bianco, Vespaiola, Acitana, Regona, Ammantellato, Passolara, Ciciriello, Ricanico, Valention, Famuso, Palummara, Virdisi, Albanello, Greco ; RED : Nocera, Nerello mascalese, Calabrese, Frappato (or Surra), Perricone (or Nerello cappuccio), Inzolia nera, Catarratto nero, Mantonico, Tribotti, Nero ammantellato, Minella nera, Grecaù or Greco nero, Nero d'Avola, Nero capitano, Calabrese d'Avola, Catanese, Camicia, and Grecanico.

(iii.) SARDINIA

The wines of Sardinia, grown at different altitudes up to 3,000 feet, are considerable in quantity and excellent in quality.

This big and little-known island is chiefly celebrated for dessert or semi-liqueur wines : the *Torbato* of Alghero, *Girò*, *Canonao*, *Nasco*, *Vernaccia*, *Oliena*, *Monica*, and several *Malvasias*, which average 15 degrees to 30 degrees of alcohol. The red wines of Sassari, Nuoro, Quartu, and Bosa are pronouncedly dry, and have good keeping powers. A considerable amount of *cerasuoli*, here usually called *Cerasella*, is made. The white Sardinian wines are decidedly good ; the red mostly rather poor, though *Barbera Sarda*, drunk in the better restaurants of Cagliari, which is made from the vine of its own name ; and some of the ordinary Canonao table wines are honourable exceptions. Campidani, near Cagliari, yields particularly good white wine and so does the district round Sassari. Of the dessert-wines, *Nasco* has a most delicious and original flavour ; *Girò*, which is a very sweet *Tinto*, is intermediate in flavour between Banyuls and an ordinary *Alicante* ; while *Monica* is a half-way house between Marsala and Madeira. The Sardinian Vernaccia is very fine, dry and liquorous and extremely pale in colour. Mr. D. H. Lawrence's recent book of travel in Sardinia contains some interesting casual notes on the wines of the island. The area under vines is some 80,000 hectares, yielding at least a million hectolitres.

The principal vines grown, the names of some of which have a strangely un-Italian ring about them, are—RED : Monica (or Rigalco),

Nectarea (or Mora), Canonao, Bovale grosso (or Mannu), Bovale piccolo (or Moristello or Bovaleddu), Nieddumannu, Nieddera, Girò, Cagnulari, Pascale, Zinzilloso (or Tintillo), Niedda Carta, Tittiachino ; WHITE : Nuragus, Nasco, Semidano, Vernaccia ; various Moscatos and Malvasias.

(iv.) THE TYROL

Nearly the whole of the Tyrolean viticultural region, with an average yield of some million hectolitres, was ceded to Italy by virtue of the Treaty of St. Germain. Admirable wines are made in the Tyrol, the most famous 'labels' of which are—RED : Kalterer, Isera, Laitacher, Sankt Magdalener, Schloss Schwannburg, and Jeninser ; and WHITE : Terlauer. The dessert wines of the Tyrol are usually called *Nattalini*, the best-known being the *Vino Santo* of Castell Toblino. The local Schiller wines are termed *Lagreiner Kätzer*.

The principal vines grown are—RED : Negrara, Veronaccia (called Vernatsch or Geschlafene in German), the Tiroliner or Trollinger, which the French transplanted to Alsace from the Palatinate nearly two centuries ago and usually call the Frankenthal (a species it may interest those who have had practical experience of the Grape Cure of Meran to know is none other than our own familiar hothouse Black Hambro'—though how its name became associated with the town of Hamburg is something of a mystery), Rossara, Lagrein, Marzemino, Teroldigo, Groppele, and Pavana ; WHITE : Veronaccia, Rosiola, and Blätterle.

Considerable quantities of the excellent red Tyrolean wines used to be exported to Basle and other parts of Eastern Switzerland, which was the only important foreign market. The Swiss fear that now that the Southern Tyrol has become an Italian province there is a considerable danger of the separate identity of these wines disappearing altogether, owing to the likelihood of their being absorbed by the large-scale Italian viticultural societies, which usually make a standardised quality for improving the flavour of the coarser Lombard and Venetian wines. The Tyrolean wines, which nearly all come from the Valley of the Adige, between Botzen (Bolzano) and the old Italian frontier, are as good beverage wines, Beaujolais apart, as one could wish to find : soft, firm, smooth, and clean-tasting, with a fine, rich red colour. Characteristically enough, the racial and linguistic frontier in the Tyrol is also just as unmistakably the ethnological-viticultural one. On the German-Austrian side all is meticulous Teutonic

care, orderly method, and geometric neatness, while round the Italian villages the vines sprawl and straggle at will over trees, walls, ditches, and growing crops.

(v.) THE CARSO, TRIESTINO, AND ISTRIA

The vineyards and wines of these districts have always been Italian in character. The most familiar wines are made from the white Prosecco grape (that also yields a sort of *vin de paille*, called *Picolit*) and the *Refosco*, from which is made a half-fermented natural (in the sense that the effervescence is wholly due to bad vinification) sweetish, thick, and sticky red *demi-mousseux*, of the same name that was a favourite wine of Casanova's.

In Istria the cultivation of the vine had witnessed a remarkable development in the decades immediately preceding the war, thanks to the enlightened encouragement of the Austrian Government. Over 25,000 hectares of vines exist, with a mean yield of well over 600,000 hectolitres. The principal vines cultivated are—WHITE: Riesling and Traminer; RED: Cabernet, Refosco, and various Italian and Croatian vines. The red wine made from the Terrano vine is about the best. The Ribola vine is cultivated in the Valley of the Vipppaccio (Wippach) near Gorizia. The *Pinot bianco* of Parenzo and white Corvo are about the best wines obtainable in the Italian dining-cars of the Wagon-Lit Co.

DALMATIA

By virtue of the Treaty of Saint-Germain and the recent accord established with the Yugoslav State, Italy retains the Dalmatian islands of Lagosta, Lussin, Cherso, Uni, and Lissa, all of which produce the typical wines of the Dalmatian mainland. At Fiume she acquires sovereignty over the 'Domatye' vineyards of the Quaterno, where the wine of current consumption in the city of d'Annunzio's exploits is grown.

(vi.) THE DODECANESE

The island of Rhodes is the chief Italian possession in this archipelago within an archipelago. Virgil praised the Rhodian wine in the *Georgics* as worthy of the gods, while Galen endorsed its medicinal properties. This island has ever been famous for its grapes. The vines remain continuously in bearing and, as at Malaga, furnish some three harvests a year. Most of the island's wines are sweet.

VI.—CENTRAL AND EASTERN EUROPE

“The cheapness of wine seems to be a great cause, not of drunkenness, but of sobriety. The inhabitants of the wine countries are in general the soberest people in Europe.”—ADAM SMITH.

(i.) AUSTRIA

THE wines of Austria have never had any real geographical continuity with those of Germany, nor is there any tangible community of type between the growths of the two countries, save that both are predominantly white and dry. The Danube Valley is in no sense a second Rhine, and the two chief wine-growing areas of all that is left of Austria—Styria and Lower Austria (which is the region between Vienna and Wiener-Neustadt—lie mostly away from the course of any rivers.

There is a cynical parable of drink and duty in the light of currency depreciation in the story of the small Viennese shopkeeper who died towards the end of the war, leaving his two sons a few thousand kroner apiece. The elder, being dutiful, virtuous, and thrifty, patriotically invested his heritage in Austrian war-bonds, and within a year or so had lost every penny in consequence. The younger, being prodigal, dissolute, and drunken, applied his legacy to laying in a supply of upwards of a thousand bottles of cheap wine, which he took no longer in emptying than the war-bonds in depreciating to zero. When prices were soaring to incredible heights, and the face value of money was plunging away to nothingness, he bethought him of his empty bottles and was able to sell them for a few thousand times what they had originally cost filled with wine. Thereafter he continued, progressively with the fall in exchange and the rise in price of bottles, to buy more wine and to sell the empty bottles to buy yet more wine, what time his virtuous brother was presumably dead of starvation, or had been constrained to join the French Foreign Legion.

Vöslau (Goldeck, Steinberg) is the most familiar name among Austrian wines, and used to enjoy a certain amount of popularity in this country. Both red and white wine is made: the former, from the blue Portugieser, is very dark in colour and rather rough and fiery; the latter, made chiefly from Riesling grapes, is more delicate and finished.

An '*Austisch*,' or, as they would say in the Rheinland, an '*Auslese*,' of this wine, which is immensely popular in Vienna and fetches prices wholly disproportionate to its worth, is also made, and even a so-called *Cabinett-Wein*. Klosterneuberg, an old monastery near Baden noted for its red wines, is, like Vöslau, hard by the gates of Vienna. Great tuns of almost centenarian wine used to be kept in the refectory at Klosterneuberg, piously filled up by the monks at regular intervals, until well into the middle of the last century. Gumpoldskirchen (Zierfändler vines) is, like Grinzinger, another familiar Viennese wine. Other names among the Lower Austrian wines include Nussberger, Weidlinger, Markersdorfer, Petzer, Netzer, and Matzener. These wines are made from Riesling, Traminer, green Veltliner, and Chardonnay vines. They are light in colour, fresh, and rather acid to the taste, and little superior in quality to an ordinary Black Forest *Schenkwein*.

In Styria about 29,000 hectares used to produce some 775,000 hectolitres, but certain districts of this area now form part of the Jugo-Slav State. The white wines of this region are obtained from the Moslerrebe or Schipon vine (alias the Furmint), Mehlweiss or Tantowina, Heunisch or Bellina, Grünhainer, Welschriesling, and Riesling. The red wines are made from the Wildbacher, Oberfelder, red Traminer, and Kauka. The Steiermark wines are exceedingly acid—in fact they are probably among the sourest wines there are, being the veriest verjuice, though they are none the less highly prized locally at Gratz for just this very defect. The chief 'labels' are Luttenberger, Radkersberger, Radiseller, Rittersberger, Eisenthürer, Schmitzberger, Pickerer, and the so appropriately named '*Saurischwein*' of Sauritsch; nastiest of all, and most poetic in name, are Nachtigaler and Jerusalemer. The only notable red wines are Gonobitzer and Vinarier. A dessert wine, called Kirschbacher, is made from the Moslerrebe vine in imitation of Tokay. Villach and Klagenfurt produce tolerable *Landweine*. As in so many countries of rather careless vinification, a good deal of *Schiller* is made. It is a frequent custom in Austria not to rack the wine at all, as it is claimed that this omission tends to preserve its freshness.

That part of Western Hungary which was ceded to Austria after a plebiscite—as provided for in the Treaties of Saint-

Germain and Trianon—round Steinamanger and Oedenburg, in the former Komitat of Sopron, produces a very good quality of the *Samorodner* type of wine at Ruszt, the *Ausbruch* of which is held in much esteem.

Voralberg, with what remains to Austria of the Northern Tyrol, yields only thin, sour wine. Here, as in the little independent state of Liechtenstein on the eastern Swiss frontier, wine-growing has been on the decline for some decades.

(ii.) CZECHO-SLOVAKIA

“ Le vin se nimbe d'un mystère que la chimie, malgré son prodigieux essor, n'a pu encore réduire en formules.”

Mähren, or Moldavia, was formerly one of the principal wine-growing provinces of Austria, with about 11,000 hectares yielding some 220,000 hectolitres. The chief centres are Znaim, Bisenz, and Joslowitz, of which the first yields a tolerable table wine.

BOHEMIA.—The area under vines has declined to about 700 hectares with a yield of about 11,000 hectolitres. Cultivation of the vine continues to decrease in this comparatively northern region, for many of the battles of Frederick the Great's Silesian campaigns were fought amidst the vineyards which then existed as far to the north again as the present German frontier. The vines cultivated are—RED: Burgunder or Klevner, Blaufränkisch or Limberger, and Portugieser; WHITE: Traminer or Dreimänner, and Sylvaner or Oesterreicher (also called Franken). The best wine, which is red, is made at Melnik, twelve miles north of Prague, from Pinot vines which, tradition maintains, were brought from Burgundy by the Emperor Charles IV., the son of the blind King John of Bohemia, killed at the Battle of Crécy. Leitmeritz and Jernosek (white) have also some reputation. Other districts are Brüx, Rauditz, and Wegstädtl. The Valley of the Waag in Slovakia, between Trentschin and Széred, and the Komitat of Pozsony (Pressburg, now Bratislava), which produced 58,000 hectolitres of wine a year, were formerly important Hungarian viticultural districts. Indeed, Pressburg, the wines of which were mentioned as early as 1291, means in German the “town of the wine-press.” The wines of the districts of Szerednye-Ungvár (Vinna) and Beregszász-Nagyszöllös, adjoining the Tokaj-Hegyalja, used to be noted

for good Riesling ' *Pecsenye* ' wines, particularly those grown near the fortress of Munkács, famous in Hungarian history, which were very popular in Congress Poland. In addition to these regions the Communes of Kistoronya and Szölöske, that used to be included in the thirty-one communes comprising the delimited district of Tokay, have now apparently become Czechoslovak territory.

(iii.) HUNGARY

" Vin, le dieu végétal, comme l'homme, le dieu animal, engendrent ensemble un Saint-Esprit qui est l'homme supérieur."—BAUDELAIRE.

Before the war, Hungary, apart from Croatia and Slavonia, was divided into twenty-one viticultural regions, of which only about a dozen now remain wholly within her own territory, while in fifty of her sixty-three *Megye*, or *Komitats*, the vine was cultivated for wine-making. The average yield was over four and a quarter million hectolitres (1,150,000 of which was *Schiller*, and 400,000 red wine), from some three hundred thousand hectares of vineyards. The *Phylloxera* wrought more damage than in any other country except France, and nowhere, save in that same country, was the task of reconstituting the vineyards taken up with greater courage, devotion, and efficiency. The *Phylloxera* appeared first in Hungary in 1875, and was traced to some American vines obtained by a vine-nursery proprietor of Klosterneuberg, near Vienna, from North Hoboken in New Jersey, and sold by him to Hungarian growers. In 1891 another scourge, the *Pernospora*, a leaf-destroying fungus, broke out and did almost as much harm, so that between the two in 1897 the vintage fell to 1,130,000 hectolitres and the acreage from 365,000 to 205,000 hectares. Nor was the *Mehltau*, or *Oidium*, by any means unknown. But good came of evil, and what might in other countries have proved an irremediable disaster has resulted in the dissemination of modern viticultural methods, the creation of thousands of hectares of model vineyards with grafted vines, and, above all, the creation of a number of Government viticultural institutes and training colleges such as either France or Germany might have reason to be proud of. In these centres peasants and artisans can receive free practical instruction, while higher courses are provided for cellarmen, vineyard overseers,

expert vine-dressers, and even the proprietors themselves. Two great achievements mark the post-Phylloxera period in Hungary : the creation of numerous ' sand-vineyards ' (a soil virtually immune to the pest), totalling some 100,000 hectares, and the perfection of ' grafting in the green,' a practice almost unknown in other countries.

The first record of the cultivation of the vine in Hungary dates back to A.D. 276. Hungary can boast of many fine wines which are of a class far above any of the Austrian or Balkan growths. The wines of Hungary are predominantly white, and divided into several types : *Asztali*, or *vin ordinaire*, *Szemelt* or *Auslese*, made from selected grapes, and *Pecsenyebór*, or dessert (literally ' roast-meat ') wine. Hungarian wines enjoyed a short vogue in England during the 'Sixties, but only Carlovitz and Tokay survived that decade, and they only in very small quantities. Druitt declared (high praise in his day) that he never met with any positively bad Hungarian wine.

In the west of Hungary the once famous white wine of Ruszt, that Druitt thought so highly of, and of which the *Ausbruch* was celebrated, has assumed Austrian nationality, though the town and part of the district of Sopron (Oedenburg) which produces the famous ' *Seeweine* ' from the shores of the Neusiedl Lake, remains in Hungarian territory. Good red wine is grown at Petőfalva and Récse.

The Buda-Sashegy region, on the right bank of the Danube at the gates of Buda-Pest, is renowned for the red wines of Adlersberg (Blockesberg, Burgerberg), and Ofen, the cultivation of which has considerably fallen off of recent years. These wines are strong and full-bodied and rather tart in flavour, and only begin to develop in their third year. The informing vines are the Kadarka and, to a lesser extent, the Gamay. Somlyó (Schomlau) is a wine of peculiar aroma and pale-green colour, which takes eight to ten years to mature, that was formerly made from a mixed planting of several species of vines. The quality of this fine wine, which is grown on the Somlyó-Berg and the Ság-Berg in the Komitats of Veszprém and Vas, has now rather deteriorated, thanks to the introduction of *gros-producteurs* vines such as the Honigler, Welschriesling, and Ezerjó. Neszmély (Pap-Berg and Meleger-Berg) in the Komitat of Komárom produces rather acid white wines, though the Moórer wine, made from

the Ezerj6 grape, is an exception, being decidedly sweet. The wines of Lake Balaton (the Plattensee), a sheet of water covering 703 square kilometres, or nearly twice the area of the Lake of Geneva, are uniformly white, seemingly light and actually insiduously fiery. The Badacsony wines form a separate group of the Balaton wines, thanks to their high quality. These wines are light-yellow in colour, rather acid, full-flavoured, and keep well, developing but slowly. The best-known name among them is Szent-Gy6rgy, though Szigliget, D6rgicse, Csopak, and Tar6nyi are almost as familiar in Hungary. Villany-P6cs (F6nfkirchen), on the Austrian frontier in the Komitat of Baranya (meaning 'Mother of Wine'), is a district where strong, full-flavoured white wines that keep well, and improve remarkably with keeping, are grown. In A.D. 1015 St. Stephen, King of Hungary, made a donation of over a hundred wine-serfs to the Abbey of Pecsvarad. Iharosb6reny is one of the best known of these wines. A great many vineyards in this region have been planted with American and hybrid *producteurs-directs* vines, with good results. Szeksz6rd produces red wines from the Kadarka vines, to the extent of 70 per cent of its output, which are light in colour, smooth, rather dry, and fragrant. In the north of Hungary, on the high ground of the foothills of the Carpathians, are the twin districts of Eger (Erlau) and Visontai-Gy6ngy6s, which produce celebrated red wines, though the cultivation of white vines is now in the ascendant. Erlauer is a very dark red wine, sharp, dry, and strong, with a flavour Druitt aptly termed *subaustere*. An almost black wine called *Bikav6r* (which means 'Bulls' Blood Wine') used to be made here by a very protracted process of fermentation. Visontaer is at once paler, smoother, and milder. The informing vine is in both cases the Kadarka. Apczer and S6rer are good white wines. The Pest-N6gr6d district produces an abundance of white wines of only medium quality, that called Cs6m6r being the current wine of consumption in Buda-Pest. A sand-vineyard covering 150 hectares was laid out at Sz6ll6sgy6l in 1902. The district of Miskalcz-Abauj is relatively unimportant. Some good *Pecsenye* and *Szemelt* is made exceptionally in a few parts of it.

This is all that is left of the former viticultural wealth of Hungary, save the northern part of the Alf6ld (Tiefeland), the great Hungarian plain surrounding the towns of

Debreczen and Szeged, which has been given over to large-scale sand-vineyards, with conspicuous quantitative success. The chief centres in this region, which now produces almost half the total Hungarian yield, are, besides the two towns mentioned, Szabadka and Kecskemet. At one Government vineyard colony alone, Miklós, near Kecskemet, over 100,000 hectolitres of white wine are made annually.

The principal vines cultivated in Hungary, besides the Furmint, are the Kadarka, Dinka, Budai Dinka, Budai Zöld, Sárféher, Féher Góher, Apró Féher, Mustosféher, Mézesféher, Mustafa, Jardovány, Kövidinka, Olasz, Kékfrankos, Sárga Fügér, Pécsi Szagos, Czomorika, Balint, Bakator, Ezerjó, Erdei, Kéknyelű, Leányka, Slankamenka (or Steinschiller), Zöldféher (or Grünweiss), Syrmianer, Weintraube, Blaufränkisch, Veltliner, Grünsylvaner, Blauaugster, Portugieser, Traminer, Riesling, Welschriesling, Lämmerschwanz, Blaustengel, Honigler, Rothgipfler, Silberweiss, besides American *producteurs-directs*, such as the Othello, Jacquez, and Herbemont.

(iv.) TOKAY

“ Good wine is a good familiar creature if it be well used.”

—SHAKESPEARE, “ *Othello*.”

Robert Druitt, M.R.C.P., Medical Officer of Health for what he termed “ the poor parish ” of St. George’s, Hanover Square, “ Special Empirical Commissioner ” of the “ Medical Times and Gazette,” author of that vigorous pamphlet (“ dedicated, with permission, to the Right Honourable William Ewart Gladstone, M.P., Chancellor of the Exchequer, etc., etc., etc.”) “ Report on the Cheap Wines,” “ A Lecture on Soup,” delivered at the Working Women’s College, Queen’s Square, “ A Lecture on Catching Cold,” read before that curiously named society “ The Ladies’ Sanitary Association,” and “ A Treatise on Intemperance,” says of Tokay: “ Nor need I mince matters and refrain from saying that ‘ when childless families despair,’ when January is wedded to May, and when old men wish to be young again, then Tokay is in request. It was, I am told, a favourite drink at the Court of King George the Fourth.” Elsewhere this fine old type of English practitioner informs us that in a particularly puzzling case he ordered a mixture of Tokay and cream: “ Such things may sometimes soothe a dying bed and enable an old man to forget the peevishness of suffering and to bless his family tranquilly before he falls into his last sleep.”

Tokay has the reputation of a royal wine, because people lisp the adjective 'Imperial' voluptuously in preface, remembering loyally the exact number of dozens of bottles the Emperor Franz Joseph was wont to send Queen Victoria on her endless birthdays "as punctiliously as clockwork" and the fabulous money value it represented. August the Strong, of Saxony, of the 365 Bastards, drank himself to death with Tokay, and one of his numerous progeny, who was very far from being nameless, the Maréchal de Saxe, is said to have inherited his father's taste for that wine. Frederick the Great, most abstemious of Eighteenth Century monarchs, was wont to make presents of barrels of 'Hungary Wine,' one of which was sent to Voltaire at The Hague, where it was probably received with all the disdain which every true Frenchman feels for any wine not French, though the acknowledgment is an exemplar of all the graces of French prose and the most polished Gallic politeness.

Druitt considered that Tokay had a flavour of green tea, but an amalgam of the scents of meadowsweet, acacia-blossom, and the lime-tree in flower, rendered perceptible to the palate, however far-fetched the comparison may sound, is possibly somewhere nearer the mark. No wine possesses such a tremendous force and volume of flavour. Alone of all wines it can be safely, and even beneficially, administered in cases of high fever, such as typhus. It is also said to be an excellent specific against insomnia. Tokay also enjoys the rare distinction of being the only wine which contains phosphorus, and phosphorus, we all know . . . well, we can leave it at that !

Denman describes the famous Hegyalja Mountain in a fine burst of Mid-Victorian elevation as "the pyramidal mount of Tokaj, a chaotic and perdurable landmark, dominating the borders of a vast plain. It is like Vesuvius in form, and its existing yet silent crater points irresistibly to the fact that it was once a flame-consuming phenomenon." The town of Tokaj, which gives its name to the region, though it does not produce its very finest wines, is situated on a salient spur of the foothills of the Carpathians, in the Komitat of Zemplin at the confluence of the Rivers Bodgrog and Hernad. The Tokaj-Hegyalja district lies within the area separating these two rivers, the southern boundary being a curve of the River Theiss. The thirty-one communes comprised in the

original delimitation have now been reduced to twenty-nine, apparently because the Czechoslovakian-Hungarian frontier, as traced by the Treaty of Trianon, allotted Kistoronya and Szölöske to the former country.

The twenty-nine surviving communes, with the names of some of their most celebrated vineyards, are, in the Komitat of Zemplin, Bekecs, Erdöbénye, Erdőhorváti, Golop, Józseffalva, Károlyfalva, Bodrogkeresztúr, Kisfalud, Legyesbénye, Mád (Kis-Mandulás, Nagy-Mandulás, Disznókő, Königsberg), Monok, Bodrogolaszi, Olassliszka (Narancsi), Ond, Petrahó, Rátka, Sárospatak, Satoraljaujhely, Szegilong (Mézpest), Szerencs, Tálya (Görbe, Varoldal), Tarczal, Tokaj (Sonnenberg), Tolcsva (Gyapáros, Szentvér Zarankó, Kincsem), Vámosujfaln, Végardó, Zombor and Bodrogzsadány (Vorberg), together with Abaujszántó in the Komitat of Abauj-Torna. The famous "Imperial ('K und K') Tokay," or "Mezes-Male," came from the ex-Habsburg domain of about a hundred Joch at Tarczal.

The delimited area, which the very stringent Hungarian wine-law of 1908 made a closed district into which no wine made outside it might be brought, consisted in 1911 of some 5,064 hectares, divided between about 5,708 different proprietors, 153 of whom owned a third of the total vineyards, and those by far the most valuable ones. The average yield is between 80,000 and 120,000 hectolitres of all qualities, of which *Ausbruch* represents only 1-3,000. In 1891, the terrible *Phylloxera* year, there was no vintage at all, while in many years it happens that no *Ausbruch* can be made. At Tokaj and Tarczal a few hectares of the old indigenous vines have been preserved, otherwise the whole area has been reconstructed with grafted vine-stocks as in France. The vines are kept very low, the method of cultivation adopted being that known as the "two-eyed Zapfen." The picked vineyards are all found at an altitude of between 120 and 300 metres. Besides the Furmint, the informing and classical vine of Tokay, two other *plants nobles*, the Lindenblättriger Muskateller and the Weirer, or Lorwenblättriger Muskateller (*Muscat de Lunel*), are grown, the juice of all three being sometimes blended at the pressing, though the special Muskotály Aszúbór of Tokay is famous. Other local vines include the Fehérszőllő or Weissling, Hárslevelű, Fehérkecskecsü or Geistut, Batai, and Purcsin. Six different sorts of wine are made, not counting the Muscatelle, which are, in ascending order of quality, *Asztali* or ordinary wine, *Máslás*, *Fordítás*, *Szomorodner*, *Aszúbór* or *Ausbruch*, and *Eszencia* or *Essenz*.

The Hegyalja is the country of the exploits of the great Prince Rákóczy, one of the national heroes in the struggle against the Turkish domination, and the birthplace of Kossuth, the famous patriot and statesman of the Hungarian Revolution of 1848, who was a fine connoisseur of Hungarian wines and did much to spread their fame abroad in the countries of his exile. After the first sip of some Tokay from Tálya, which had been sent to him as a present by the Bishop of Agram during the session of the Council of Trent in 1562, Pius IV., who was fond of making puns, observed "*Summum Pontificem talia vina decent.*" It is, perhaps, worth recording that some of the finest bins of Tokay *Essenz* and *Ausbruch* of the 1906 and 1908 vintages from the Habsburg cellars of the Hofburg in Vienna, complete with their authentic "K und K" labels, passed into the possession of a London wine-merchant in 1920, having been impounded by a sacrilegious young republic acting as bailiff in its own, formerly Imperial, household.

Tokay, like most great wines, is the product of a single informing vine, Io Formint, also known as Szigeti, or Som, and, in German, as the Mosler, Moslerrebe, Zapfner, and Furmint, while in Croatia it is called the Moslavina. The thick-skinned yellowish grapes of this vine ripen very unevenly, and have the peculiarity, on which the very individuality of the wine of Tokay depends, that the earliest berries to ripen burst and discharge some of their juice, after which a fresh skin forms across the cracks to prevent them becoming rotten, and they close up again ; or else the berries do not actually burst but their skins become so attenuated and transparent with excess of ripeness and juiciness that the sun's rays easily penetrate them and evaporate most of the water in their juice, leaving them partially shrivelled and discoloured. These *Trockenbeeren* as they are called, which, though slightly raisinous or passulated, cannot be considered as raisins since they retain at least half of their juice, are carefully set aside at the vintage, besides being gathered separately before the general picking takes place or after it is over, for usually the longer the *Trockenbeeren* can hang on the vines the finer will be the wine they yield. The grapes of the Kadarka, sometimes, though apparently erroneously, called the Black Furmint, are alone among those of any known variety of vine in sharing this peculiarity. These *Trockenbeeren* will only form on vines grown on

slopes above an altitude of 110 metres, and do not occur among the vines of the Hegyalja plateau, which averages about 100 metres in altitude, where the ordinary very dry Tokay wine is produced. The vintage usually takes place in late November, the grapes often being pressed when snow lies on the ground, as, by their very nature, the *Trockenbeeren* are quite impervious to frost or cold. The vessel in which the *Trockenbeeren* are gathered is called a 'Puttony,' or, in German, 'Butte,' and the same name and unit of capacity serves as a measure to indicate the different gradations of *Ausbruch*, which is always sold as of one, two, three, four, or five 'puttonyos' or 'bottig' strength—the last being an extremely thick, sweet, and rich wine. The *Butte* of *Trockenbeeren* averages about 13–25 litres of juice, a hectolitre of unpressed *Trockenbeeren* grapes usually producing at most $2\frac{1}{2}$ litres of expressed must. The universal measure of capacity in the Hegyalja is the Gyöncz, or Göncz, cask of 136 litres or ten *Butten*, in which all Tokay wine is sold. For making *Ausbruch* the *Trockenbeeren* are first kneaded into a pulp in a trough, after which the proper proportion of the must of ordinary dry Tokay wine, according to the 'bottig' strength it is intended to make, is poured over it and the whole is well stirred up at intervals. The blended must now stands for from 12 to 48 hours, according as the weather is hot or cool. Once fermentation starts, the whole mixture is put into canvas bags and thoroughly trodden out. The resultant juice is then put into casks, which are never filled^u up. *Fordítás*, or 'Turnover-wine,' is obtained by using these *Ausbruch* husks, or even *Szomorodner* murk, once again in the same manner with a fresh quota of ordinary must. *Szomorodner*, which means self-birth, i.e. natural wine, is the result of an unselected pressing in which all the berries of the vintage, the *Trockenbeeren* among them, are trodden together indiscriminately in bags. The must is then poured back over the murk, the latter having been previously well kneaded for a second time. After soaking for an hour, wine and murk are put back into bags and well trodden out a second time, after which the wine is strained off and put into cask. Thus, according to the year, or rather the proportion of the *Trockenbeeren* among the rest of the grapes and their degree of over-ripeness, *Szomorodner* can be either very nearly *Ausbruch* (it sometimes even surpasses *Ausbruch* of the same

vintage in quality) or merely much the same sort of wine as *Máslás*. On big estates *Szomorodner* is only made in poor years, or years in which the percentage of *Trockenbeeren* formed is very slight. *Máslás* is produced by pouring the *Asztali*, or ordinary dry wine of Tokay, over the lees of *Ausbruch* or *Szomorodner* left behind when they are racked off, or filtered, into cask, and letting it stand on them for several months. Before the *Trockenbeeren* are kneaded for *Ausbruch* they are often put into a cask with a small bung at the bottom in which is a goose-quill. The juice that is given off by the *Trockenbeeren* without any other pressure than their own weight is the *Eszencia*, or *Essenz*. The less the amount of it, the higher the quality. It takes years to mature, and has tremendous sweetness with a very slight alcoholic strength of about 7 degrees to 8 degrees. *Essenz*, though it sells readily enough for £2 to £4 the small Tokay flask of barely 35 centilitres, is really little more than a vinous curiosity, its chief value being for flavouring the *Ausbruchs* of thinner years. *Ausbruch* has an alcoholic content varying from 10 degrees to 13 degrees, while the fiery *Szomorodner*, which a Hungarian poet has likened to molten gold, with its "fresh breadcrust" flavour, often attains as high a degree as 17 degrees of natural alcohol. Brandyng in any form is entirely unknown in the Tokay region.

The Royal Viticultural School at Tarczal sells the wines of each of its vintages annually by public auction, in much the same way as the Hospices de Beaune.

Among the most prominent firms which sell genuine Tokay may be mentioned: Magyar Királyi Allámi Pincegazdoság Igazgatósága, Budapest; Joseph Palugyay & Söhne (formerly of Pressburg), Budapest; Landes Central Musterkeller (which is under Government control), Gorove-utca 2, Budapest; Genossenschaft der grösseren Weingartenbesitzer der Tokajer-Hegyalja, Szerencs; Firma "Uribor," Szerencs; Aktiengesellschaft der Tokajer Weinproduzenten, Tokaj; and the Stadtkeller der Stadt Sátoralja-Ujhely.

(v.) RUSSIA

"Le culte du vin apparait dès que l'homme, sortant des ténèbres de la préhistoire, voit poindre l'aube encore indécise d'une vie sociale."

Russia used to be the sixth largest wine-producing country of the world. The latest Soviet returns give 321,000

acres under vines in 1924, with a yield in grapes for wine-making of about 19,000,000 *poods* (1 *pood*=36 lbs.). The 1923 vintage produced 5,400,000 gallons, a remarkable decline compared with the pre-war average of some 57,000,000 gallons. In the same way the export has fallen from 150,689 gallons in 1913 to 16,000 in 1923.

Wine is made in many parts of the former Russian Empire, notably in the Crimea, Caucasia, and Kaknetia. Podolia used to have some 400 *Djessatins* under vines, which are now probably mostly in Poland, that yielded, as might be expected, a very poor thin wine ; and the government of Ekaterinoslav had about 200. Novorossik, on the Black Sea, produced good wine, as did also the Dnieper Valley. The Don Valley (Rasdorof, Zymlensk, Sarepta, and Taganrog) and Astrachan, a town which as early as the days of Ivan the Terrible was famed for its table grapes that were first sent to St. Petersburg in the reign of Peter the Great, both show a steady decline in cultivation and now produce very indifferent wines. In Georgia, the region of Tiflis (Persian vines such as the Schiradzouli), and in particular the districts of Signach, Kritais, Kartelin, Kachetin, Tonit, Telaws, and Bortshalien, produce very good, if fiery, beverage wines. A considerable amount of Caucasian ' Champagne ' is manufactured. Wine is also grown at Baku and Batoum, in spite of the oil, and, in Asiatic Russia, in Transcaucasia, Turkestan, Samarkand, and Bokhara. The district of Karakul produces a species of large light-red grape from which some 50,000 hectolitres of a wine too light to sustain transport were made in 1906. The wines of Odischi, in Mingrelia, have long enjoyed a certain reputation.

The most famous wines of Russia are those of the Crimea. The vineyards of this peninsula were planted in 1804, under the auspices of the French naturalist Pallas, and first became known in England through the Crimean War, which was fought over a great part of them. Prince Woronzow owned a large part of these vineyards and did much to encourage scientific viticulture by importing skilled French *vignerons*. The vines planted included Pedro Jimenez, Riesling, and a black Muscatelle called the Albourlah. In all, some 1400 *Djessatins* are under vines, divided between two separate regions : that lying to the west, round Sevastopol and Simferopol, being relatively unimpor-

tant, while the southern and eastern region, from Cape Feros to Cape Rastel, which accounts for two-thirds of the total acreage, yields the finest wines. Feodosia also produces very good wines. The principal Crimean wines are—WHITE: Abrau (Riesling vines), Livadia, Massandra (a rich golden dessert wine), Orianda, and Donski; and RED: Aï Danil, Sapperavi, Soudak, Kakour, Aloupka, Koborn, the Bostandschi-Oglu of Koos, and the *Mousseux* of Kaffia. These stout wines have splendid keeping properties, plenty of fruit and flavour, and excellent body.

An imitation Port of 26 degrees used to be made, and a good deal of excellent brandy. Viticulture in Russia is nearly everywhere identified with German colonists.

VII.—THE BALKANS.

“ Good wine maketh good blood, and good blood causeth good humours.”

THE framers of the Treaties of Saint-Germain, Trianon, and Neuilly were no more tender in preserving viticultural entities than they were of any other economic units. The reader's indulgence is therefore craved for any salient errors in post-war geography, such as assigning to a country vineyards that have now ceased to lie within its borders.

(i.) RUMANIA

(a) RUMANIA PROPER

Rumania emerged from the war with an almost tripled area under vines, the greater part being at the expense of Hungary in Transylvania and the Banat, a good deal at Russia's cost in Bessarabia, while the remainder represented Austria's forfeiture of such few vineyards as were to be found in the Bukowina.

In 1908 the old kingdom of Rumania had some 65,000 hectares under native vines, yielding on an average some $1\frac{3}{4}$ million of hectolitres ; in addition to which 14,000 hectares, reconstituted with grafted vines, many being choice French varieties, produced a further 560,000 hectolitres. Of the total area, that had been 153,000 hectares in 1897, no less than 105,000 had been ravaged by the Phylloxera by 1905. The Rumanian Government of to-day is unable to give accurate statistics for the acreage and yield of Greater Rumania, though a rough estimation might compute both as having been approximately trebled.

Before the war Rumania occupied the eighth place among the wine-producing nations, both as regards area under vines and magnitude of production, and fifth in respect of the average yield per hectare. 315 large proprietors owned a tenth of the acreage between them, the rest being mainly the property of peasant proprietors. In the old kingdom of Rumania, Wallachia accounted for 35 per cent of the vintage, Moldavia for 58 per cent, and the Dobrudja 7 per cent.

The winter, which lasts for the full five months from November to March, is extremely rigorous and necessitates the complete covering over of the vine-stocks with little mounds of earth. French viticultural methods have been

extensively introduced, and are practised as carefully as local conditions will permit. But the vinification, except on a few model estates of large proprietors, remains painfully primitive, in spite of the best endeavours on the part of three Government viticultural institutes. Owing to the excessive autumn heats, fermentation of the grapes often begins before the bunches can reach the wine-press. As a consequence, Rumanian wines have usually very poor powers of conservation. The vines are generally kept low, and training on wires (*Drahtbau*) is on the increase.

The best wines of old Rumania are grown on the slopes of the Carpathians. The most famous growths are those of Kotnar, in Moldavia, a sweet, very alcoholic wine, rather exaggeratedly described as 'green in colour and strong as Brandy,' which was formerly extensively exported to Russia; and Piatra, in Wallachia, likewise a powerful and liquorous wine. The whole region between Kotnar and the Danube produces good red and white table wines. The red wines are generally light in colour, sweet, rich in alcohol, and very short-lived. Nebouana is usually considered the premier red wine of old Rumania.

I once received four small sample bottles of Rumanian wines from Bucharest. Two of them, bearing the names of Cabernet and Sauvignon, were poor and turgid stuff. The two others, a dark-golden white wine and a light-red wine, apparently made from native vines—if crude, and far from delicate—would have had real merit if they had been better made and properly racked.

The best-known wine-producing districts of the old kingdom are—in Wallachia: Prahova, Valcea, Gorj, Buzau, Muscel, Telearmen, Dolj, Romanati, and Ilfov; in Moldavia: Putna, Bacau, Sarat, Tecuci, Covurlui, and Tutova; in the Dobrudja: Tulcea.

(b) BESSARABIA

The Bessarabian wines are generally very acid and deficient in alcoholic strength. In Czarist days they had to be blended with Crimean and other Russian wines in order to enable them to be kept at all. The district round Ackerman and Kishineff produces a very considerable amount of wine, and there seems no reason why its quality should be inherently poor, since both soil and climate are eminently favourable to viticulture.

(c) TRANSYLVANIA

The three viticultural regions of Erdély, or Siebenbürgen, when they still formed part of Hungary, used to produce some 105,000 hectolitres of wine annually, nearly all of which was white. The best wine is grown in the district between Nagy-Enyed and Sárd, on the right bank of the River Marós, known as the Erdély-Hegyalja. Plébanos, BIRTHALMEN, and Rózsomali dülö are other well-known Transylvanian wines. Several indigenous vines occur, such as the Királyszőlő (King's Vine), Leányka (Maiden Vine), and Kövesszölő. The Furmint is here called the Som. Of recent years a considerable amount of Riesling has been planted. The Ermellék wines are predominantly white, greenish-yellow in colour, of good bouquet and body, but rather tricky to handle, being subject to several minor disorders. The chief centre of the trade is Nagyvárad (Grosswardein), now known as Oradea Mare. The vineyard of the Abbey of Melk at Margita is famous for the excellence of its viticulture, an excellence repeated in the careful vinification in the splendid cellars of the domain. Other well-known wines are Dioszegér (white) and Erdöd (red). The prevailing vines are the Bakator and Erdei. A red variety of the Bakator vine also exists. Near the town of Arad, in the region known as the Arad-Hegyalja, is the district of Ménes-Magyarád, which formerly produced the premier red wine of Hungary, poetically termed '*Ménesi rózsza*,' or the Rose of Ménes, a garnet-coloured wine of fine bouquet and stout body, though rather sharp to the taste, made from the Kadarka vine. Méneser *Ausbruch* is a rare red dessert wine, made, like Tokay *Ausbruch*, in exceptionally favourable vintage years, from Kadarka *Trockenbeeren*. The most famous vineyard of Ménes is called Paulis. Magyaráder is a slightly acid, lemon-coloured table-wine of good body, made from Bakator grapes. Other vines cultivated in this region include the Aprafer, Mustafer, and Cabernet-Franc.

Rumania has also inherited a certain number of the so-called 'sand vineyards' in the Northern Banat.

(ii.) BULGARIA

"Si le vin disparaissait de la production humaine, je crois qu'il se ferait dans la santé et dans l'intellect de la planète un vide, une défectuosité beaucoup plus affreux que tous les excès et les déviations dont on rend le vin responsable."—BAUDELAIRE.

Both in quality and quantity the vintage is generally good in Bulgaria, which, though a much smaller country, considerably exceeded old Rumania in volume of production. Indeed, the yield in one record year is said to have attained a total of 14,500,000 hectolitres, thanks largely to the activity of a very progressive and energetic Government agricultural department and enlightened methods of cultivation.

The districts most reputed for their wines are Plevna, Varna, Sukindol, Rustschuk, and Sistowa. In Sofia a wine is to be obtained in the best restaurants called, rather ludicrously, 'Château Sandrow,' from the name of an estate of the Battenberg family, the former Bulgarian dynasty—which is not unconnected with the Mountbatten family of England—near Varna on the Euxine.

Bulgarian wines are so good that it is curious that no attempt is made to export them.

(iii.) THE KINGDOM OF THE SERBS, CROATS, AND SLOVENES

*Le vin est nécessaire,
Dieu ne le défend pas ;
Il nous eût fait la vigne amère
S'il eût voulu qu'on n'en bût pas."*

—(OLD SONG).

Greater Serbia has become heir to the Slovenian vineyards of Austria; those of Syrmia, the Woiwodina, and part of the Banat from Hungary; and those of quasi-autonomous Croatia, as well as those of the provinces of Dalmatia and Bosnian-Herzegovina formerly administered in condominium by the only two governing nations of the old "ramshackle empire." The annual production of the S.H.S. State is now computed at about four and a half million hectolitres: a figure which is probably an underestimate.

(a) SERBIA

Old Serbia, prior to her territorial aggrandisement as a result of the Balkan War, had some 40,000 hectares under vines, of which, by 1906, over 9,000 had been reconstructed

with grafted vines. Great progress was made with replanting and general improvements in viticulture in the years immediately before the last war, particularly in the districts of Semendria and Kraguevatz, where a good deal of American *producteurs-directs* vines were cultivated.

The best-known Serbian red wine was Negotin, though Nish, Kraina, and Zsupa were noted for others. The principal white growth was Smedereva, a wine with a good and very pronounced bouquet. In flavour the Serbian wines approximate to those of Dalmatia.

The vines cultivated, many being indigenous, include the Smederevka, Magjarka, Sitna dinka (Steinschiller), and Portugieser.

(b) BOSNIA-HERZEGOVINA

The acreage was, before the war, about 8,000 hectares, chiefly cultivated by German and Italian colonists. The principal wines are the red growth of Blatina, a light bluish-red coloured wine, with a sharp, fresh taste, and the white Zilavka, a potent, greenish-yellow wine with a Muscatelle bouquet of which an *Ausbruch* used to be made. All the Bosnian and Herzegovinan wines are emphatically southern in character. The principal centre of wine-growing is Mostar.

Several indigenous vines, akin to those of Dalmatia, are cultivated, besides certain Tyrolean species and, to a lesser extent, the Cabernet, Pinot, Portugieser, Riesling, Sémillon, Sauvignon, Sylvaner, Gutedel, and Pinot Blanc.

(c) DALMATIA

Dalmatia, during the Austrian régime, had some 75,000 hectares under vines, giving a mean yield of nearly a million hectolitres. The country has many natural advantages for producing good and abundant wines, but, in spite of the best endeavours of the Austrian Government, the wines were usually very imperfectly made. Another cardinal disadvantage which they laboured under was a very marked flavour, either of the he-goat or pinewood, according as they were kept in skins, or casks made of the very wood least adapted to the purpose. None the less, there was quite a considerable export of these wines to Italy, Greece, and even France, during the Phylloxera shortage.

The Dalmatian wines are mostly an extremely dark red in colour. They are obtained from a very Babel of different

vines, some indigenous and as yet, for the most part, unidentified, some Italian, and some of foreign importation. The most frequent in occurrence are—WHITE: the Paga Debito, Zelenca, and Liska; RED: Cerljenak, Plavai or Plavec, Rucadac, Modrulj, Vagava, Uva pasche, Refosco, Maraschino, Malvasia, Muscatelle, yellow Orleans, and the Hungarian Kadarka.

Liqueur wines are made from a rose-coloured Muscatelle and the Italian Trebbiano vines. The Maraschino liqueur wine, red and very sweet, which must not be confused with the liqueur of the same name made from a particular kind of wild cherries that comes from Zara, now an Italian enclave in Yugoslav Dalmatia, is made on the Island of Brazza. Other dessert wines include those of Spiaggia di Lesina, which is white, and Spalato, Almissa, and Bol, which are red. Malvasia dessert wine is made in several places. The best red dry wines come from Splt—or Spalato—(Castelli), Trau, and the islands of Solda and Brazza. Good '*Opola*,' or *Schiller* is made in the islands of Lissa (an Italian possession) and Vallegrande. The Dalmatian wines are classed locally as 'sweet' and 'sour,' meaning dessert and beverage.

(d) CROATIA-SLOVENIA

In 1909 the area under vines was 42,335 hectares, giving a mean yield of 785,000 hectolitres. Much was done to encourage Croatian viticulture before the war. Thudichum says that at the exhibition of Croatian wines held at Zagreb (Agram) in 1864 the jurors had to decide the knotty point whether the taste of mice in most of the wines exhibited was simply the taste of mice *per se*, or rather a peculiar and individual Croatian aroma. Prevailing white vines include the Moslavina (Furmint), Grünhainer, Heunisch, Welschriesling (the Aligoté or Meslier of Burgundy); the red vines are mostly Oberfelder and Portugieser. The red wines are very dark in colour. Steinbrück, Cilli, Windisch-Feistritz, and Marburg, that were formerly important centres of the Styrian viticultural region, are now part of Yugoslav Slovenia. Near Marburg a Muscatelle dessert wine is made. *Schiller* in Slovenia is called '*Cvicek*.'

(e) SYRMIA AND THE WOIWODINA

The most familiar name of this region is Carlovitz, a thick, dark-red wine—tasting like Parrish's Chemical Food—

that used to enjoy a certain vogue for diuretic purposes in England. Druitt tells an amusing medicine-man story about this wine. An eminent physician called in for consultation with a practitioner said, "Don't you think we had better order our patient to drink Carlovitz wine?" "Why?" "Because it contains Phosphate of Iron." "Who says so?" "Why, have you never heard that it was ordered for the Lady Dulciana and the rickety son of the Marquis of Carrabas, because it contains Phosphide of Iron?" The principal vines here are the Czerna, Okrugla, Szemendria, Bela, and Magyocka.

THE SERBIAN BANAT

Vérsecz-Fehértemplon can boast some excellent growths. Most of the wine made is red or *Schiller*, for which a ready market used to be found in Austria. The principal vines cultivated are the Steinschiller, Slankamenka, Kriacza, Mosler, and the Saczinák, or Ködösket.

(iv.) ALBANIA

All that seems to be known about Albania from an œnological point of view is that the country produces plenty of tolerable wines, both red and white, which, unlike those of the neighbouring Epirus, can be preserved without pitch or rosin. The methods of cultivation and vinification practised are both as primitive as could well be, but the wine itself is evidently sound at the core. Albania has not yet attained to the statistical degree of civilisation. The wines are mostly indigenous Illyrian species.

(v.) GREECE

" . . . but his gift most famed
Was twelve great vessels, fill'd with such rich wine
As was incorruptible and divine.
He kept it as his jewel, which none knew . . .
A sacred odour breath'd about the bowl:
Had you the odour smelt, and scent it cast,
It would have vexed you to forebear the taste.
But then the taste gain'd too, the spirit it brought
To dare things high set up on end my thought."
—CHAPMAN'S *Odyssey*.

(a) GREECE PROPER

"I remember that when I was travelling in Macedonia, or it may have been Thessaly, a great many years ago, we

came to a river by night ; and the river being in spate and a storm raging, there was no one among the miserable Greek boatmen who could be prevailed upon to convey us to the other side, so that we were constrained to seek shelter in the village inn, a wretched and filthy hovel, where they had nothing to give us save some of the wine of the country—And it was *the* MOST execrable wine I EVER tasted ! ” This was the author’s earliest recollection of wine—anyhow, of wine as one of the serious matters of life : an anecdote he was privileged to hear enunciated with the utmost indignation and a sibilant *Kehlkopfverschliess* worthy of a Prussian Guards officer on parade, just so often, during the course of his fifteenth year, as the weekly passage of Greek Testament apportioned to his division vouchsafed any reference to Macedonia. The recital of this culminating hardship inflicted on a Christian gentleman, meekly following the footsteps of St. Paul, “ Paul of Tarsus, a Roman citizen,” on his bewildering missionary journeys, a sober substitute for the Grand Tour for those newly fledged in Holy Orders, made a far deeper impression on as unruly a division as was ever drilled in their Horace than several moving sermons preached by professional missionaries from the text “ Come over unto Macedonia and help us.” That “ execrable ” wine was a real and living thing which impinged itself on a boy’s concrete imagination like a particularly fizzy bottle of ginger-beer or a memorable surfeit of strawberries and cream, whereas the missionaries were altogether too spiritual to tell us what they, or the natives hungering for conversion, ate and drank in Polynesia or Basutoland. When I asked my father about Greek wines in the holidays, he answered with almost equal vehemence, “ Filthy stuff ! I remember someone bothered my poor old father to try a dozen, after he had lost his palate, and used to smoke Trichinopoly cheroots, because it was supposed to be anti-something-or-other. Even the butler, who he used to say could drink anything, wouldn’t touch it at a gift, and in the end it had to be given away to some poor person.” Thus from my boyhood the wines of Greece became associated in my mind with all that is, vinously speaking, “ execrable.” When I was about sixteen I tasted some *soi-disant* Samos clandestinely in France which, being pretty certainly a “ *création* ” of Cette, merely confirmed the drastic strictures of my elders.

Greek wines enjoyed something of a vogue in England, together with those of Hungary, during the period immediately following the reduction of the duty on light wines to a shilling a gallon. It was thought, then, that they were naturally alcoholic enough to have a good chance of competing with the unnatural strength of Port, in which capacity their merits were eagerly, even enthusiastically, discussed by the Pure Wine School of writers such as Sheen, Denman, and Druitt. The last of these summed up his conclusions by asking: "Can a patient digest sugar, and does he require it? If so, these wines, with cake or bread, would make a good light refectation," and decided that they would suit such a strangely assorted order of sufferers as "bridesmaids, nursing-mothers, and children recovering from illnesses." The popularity of Greek wines in England, however, proved short-lived. In France dessert-wines of the Archipelago are still esteemed among old-fashioned provincial families, while in Germany, under the generic name of '*Südweine*,' they continue to enjoy a certain limited demand in the big towns. A hundred years ago Brillat-Savarin could still speak of "the Greek wines which we still find excellent." The late Oscar Browning was one of the last Victorians who habitually drank Greek wines, which he imported himself.

It is claimed officially that great care is now exercised in the cultivation of the vine in Greece and that the vinification is conducted according to the principles advocated by Roux and Martinaud: a method employed in hardly any other country. On the other hand, foreigners who have lived in Greece insist that nearly all the wines continue to be as redolent of pitch and rosin as they were fifty years ago. This practice of adding 1 per cent to 3 per cent of resin or turpentine to the young wine, which the Greeks have adopted since immemorial ages, is based on the curious notion that this admixture helps to preserve the wine while rendering it more wholesome. When not used as actual ingredients, these pungent substances are employed to smoke the wines as though they were hams. Moreover, bags containing spices such as pepper and cloves, and aromatic gums like mastic, are immersed in the wine to perfume it. The insides of the casks are generally pitched with tar, while the goatskin, and the indescribable odour which is its familiar, is by no means unknown. In spite of these witches' cauldron manipulations in the interests of good

conservation and digestion, and the all but universal custom of sprinkling the grapes with gypsum at the treading, many of these wines turn to vinegar in the summer following their vintage. This harsh, pitch-pine flavour, which is delectable to the Greeks, is repulsive to all 'barbarians,' though it is said that once the palate becomes accustomed to it of necessity it is preferred to that of any other wine. A former British Minister at Athens became so attached to resinous wines that when he was transferred to a less enlightened country, where these refinements were unknown, he had supplies of the genuine "*goût de pomme-de-pin*" forwarded to him from Greece at regular intervals. The other characteristics of Greek wines are that, in common with most southern growths, they contain a great wealth of sugar and alcohol and a minimum percentage of acidity.

In 1912, after the close of the Balkan War, there were not quite a million and a half *Stremmata*, or acres, under vines in the Kingdom of the Hellenes, an acreage which has since increased considerably, though the actual statistics are not known. In 1924 the annual production of the Greek Republic was just about two million hectolitres, of which some 2-300,000 were exported to France, chiefly for blending purposes. Egypt, where there is a large Greek colony, is the only other important foreign market. A sinister feature of the export trade is the amount of unfermented must and wine-lees shipped to foreign countries. The co-operative movement has made considerable headway among the Greek wine-growers, thanks to which more modern plant and methods are being utilised, while in Attica and the Peloponnese large-capacity storage vats, holding as much as 200,000 hectolitres, and concrete underground cellars have been constructed.

On the mainland Messinia heads the production with about 220,000 hectolitres a year, followed by Attica with 190,000, Achaia 180,000, Arcadia 160,000, and Argolido-Korinthos 110,000. The best red wines are grown at Demestica, Kalavryta, and Torredos, and the best white in Chalkis and Attica. At Corinth a *mousseux* is made that is famous in Greece. Agios Georgios, near Nemea, grows *Vins de Teinture* for toning up the colour of pale wines. Elis, Pergos, and the monastery of Megaspoleon near Kalavryta, are among the most reputed growths of the Morea. Monemvasia is noted for one of the most celebrated

Malvasias there are. Patras produces the *Mavrodaphne* wine, which is said to possess a flavour intermediate between Port and Sherry. The Muscat wines of Achaia are said to resemble Madeira, which it is rather hard to believe. The red and white wines of Mount Hymettus and Kephesia in Attica are among the most famous of modern Greece. Druitt, when in search of pure, if exotic, wines for moderate purses and delicate stomachs, at a limit price of 30/- the dozen, tried Mount Hymettus at 16/-, together with Kephesia and noticed that though satisfactory it had "something of the resinous flavour." In the hotels at Athens the wines called somewhat pretentiously Clos Marathon (made from Sultana grapes), Tour la Reine, and Côte de Parnasse, which come from the ex-royal domain at Hatikoi, are much in evidence. Argos, Pyrgos, Kalamata, Phokis, Phtiotis, Messinia, and Arcadia yield sound ordinary wines, including a good deal of *Schiller*. Larissa, Pella, Trikkala, and Kozane, most of which are in Thessaly, are important viticultural districts. One of the largest centres of production is the island of Euboea, with an annual yield of some 160,000 hectolitres, much of the red wine of Kymi being exported to France. Scientific methods of cultivating the vineyards of the celebrated monastery of Mount Athos (Hagion Oros) have been introduced by some German monks with considerable success. Relatively little wine is grown in Macedonia and Epirus.

The wines of the Ionian Islands have long been held in esteem. Corfu, Cephalonia, Santa Maura (Leukos), and Ithaca produce delicate light-red table-wines, that of the last-named island being reputed so delicious that it inspired a Mid-Victorian comparison in the preposterous line "as luscious as the bee's nectareous dew." A sort of raisin-wine, called *Rosolio*, is made at Corfu, a white muscadine dessert-wine in Cephalonia, and rich, sweet wine called *Janorodi* in several of the islands. Zante produces a *Verdea* and liqueur-wines, besides plenty of dry wine. This last island, and two or three others of the Ionian group, is almost the only place, except the shores of the Gulfs of Corinth and Lepanto and a very few parts of the Peloponnese, where the Currant-vine will grow. Known to the Greeks as the Apyrena, and called by the Italians Uva passa, this vine does not yield any fruit for six years, and only attains to full bearing

in fifteen. It is peculiarly obstinate in its resistance to transplantation, even where soil and climatic conditions are all but identical with those of its own chosen habitat. When planted in Sicily, and other parts of the eastern Mediterranean, it swiftly reverts to the general type and stature of an ordinary common vine and loses all its salient characteristics, such as the minute size of its berries. Appropriately enough, it not only bears the name "currant" in English, but, unique among vines, carries the resemblance to the point of growing as a shrub and looking so like a currant-bush that it has given its name to the English kitchen-garden fruit to which it is the very antithesis in taste. In order to produce currants as they are sold in grocers' shops, which constitute the largest and most valuable of Greek exports, the stems of the grape-clusters are twisted on the vines as each bunch reaches maturity; after which they are allowed to hang on their stalks till the right degree of desiccation is attained and are then subsequently dried for some days in the sun on planks or matting. The Sultana vine is akin to the Currant, except that it is white and bears still smaller grapes.

The Ionian Isles between them produce about 180,000 hectolitres of wine a year.

The island of Cerigo, in the straits of the same name, off Cape Matapan, is noted for its wines. Indeed; nearly all the inhabited islands of the Aegean produce wine of one kind and another, though of very varying quality.

(b) CRETE

Crete was famous throughout Christendom from the earliest times for her Malvasia, or Malmsey, wine, which formed the staple commerce of the island as long as it remained a Venetian possession. Considerable quantities were sent even to remote England, whence arose the continual disputes over attempts to secure a share of the carrying trade for English bottoms and to enforce payment for the wine in woollen goods instead of money—a struggle reflected in several early Acts of Parliament and a series of Treaties concluded either with the Republic of Venice or their Genoese rivals, dating from Edward III.'s reign, to which in large measure was due the expansion of the British mercantile marine. Much classical erudition has been expended, and

no little accompanying acerbity of temper, in seeking to determine whether either the *Pramnian* of Homer or the *Passum* of Martial was, or was not, identical with the Malvasia of Candia, and what were their precise alcoholic strengths compared with the *Maronean* of the Odyssey.

The Malvasia wine is said to be indigenous either to Nauplia (Argos), called by the Venetians *Napoli di Malvasia*, or to the district of Monemvasia in South Laconia, whence it was early taken to Crete. The tremendous popularity of Malmsey in England is reflected in a useless tag of general knowledge, which all schoolboys had formerly to commit to heart, to the effect that the Duke of Clarence, "false and perjured Clarence," brother of Edward IV., drowned himself in a butt of this, the wine of his choice (a pure myth) in 1478; and also in the fact that the Malmsey trade with the Aegean, notwithstanding the Turkish conquest of the island in 1670,¹ only came to an end when supplies of the same type of wine became available from Madeira and the Canaries. That astute financier, Henry VII., considerably increased the duty on Malmsey, though presumably more as a budget expedient than as a deterrent to would-be royal suicides.

Good red wine is grown at Kissanos and Boutza, and a red muscadine *vino cotto* is made locally, called *Leatico*. The Jews are said still to prepare a "Wine of the Law" at Rethymo, a familiar name among the wines of current consumption in the England of the age of Chaucer. The celebrated Malvasia of Candia seems now to be only a memory of vanished fame. The export of wine, which was as much as 200,000 hogsheads a year in the XVIth. Century under Venetian rule, is to-day negligible. The present annual production is given as about 245,000 hectolitres.

(c) SANTORIN

The island of Santorin in the Cyclades has for almost a century enjoyed a quasi-legendary fame, partly on account of the nature of its wines and partly owing to the periodic disturbances of the ocean-bed about its shores, which take the form of tidal waves or the belching forth and subsequent retraction of sundry islets. The island is volcanic and very mountainous in formation, and almost circular in shape, with

¹Candia fell in 1669, but other Venetian fortresses in the island were not surrendered to the Turks till 1718.

a lagoon filling the middle—an almost perfect “Treasure Island” on the map. A peculiar mode of cultivation is employed here, the appearance of which has been variously likened to a crown of foliage or a ballroom chandelier. The island is nearly everywhere densely cultivated, the seaward slopes furnishing the best wine. Some sixty varieties of vine are said to occur on this island, of which the predominating types are the Mantelaria, that is red, and the Assyrticon, which is white. Indeed, so luxuriant is the growth of the vine on this volcanic soil that bunches of grapes weighing ten to twelve pounds are not uncommon, while it is pretended that a single mammoth cluster of forty-eight pounds weight was once gathered, or, perhaps, one should say amputated and borne away. Nine to eleven thousand pipes of wine are produced annually. The best red wine, which is dry, is called Santorin. Thera, a dry white wine, takes its title from the ancient name of the island. The romantically named “Wine of Night,” which so infatuated the Victorian imagination, is made in two varieties: *Calliste*, the stouter and richer in flavour, is thick like a liqueur, while *Elie* is light and agreeably fresh in taste. These wines are said to be made during the darkness of night, and exclusively from colourless grapes that have remained hidden from the sun’s rays under the densest part of the foliage. It must be admitted that these details sound more like the directions for brewing a magic potion than a practical exemplar of wine-making. In addition the island produces a Bacchus wine, a Muscatelle *vino santo*, both golden and purple, from grapes dried ten days in the sun; and another kind known as *Camarite*, a variety ominously described as a ‘Digestive wine.’ The Cyclades produce about 85,000 hectolitres of wine annually between them.

(d) SAMOS

Samos is famous for its fortified Muscat dessert wine, and infamous for what, thanks to its popularity in France, passes under its heroic name instead of that of the nefarious city of Cette. It is also memorable for “The Isles of Greece, the Isles of Greece!” strophe of that very “*pompier*” Canto of “Don Juan,” with what used to be called its “spirited” invocation to “Fill high the bowl with Samian wine!” The production of Samos is about 60,000 hectolitres a year.

(e) SCIO, OR CHIOS

The birthplace of Theophrastus still produces, at Merta, a wine that is "the blood of Scio's vine" with the rather alarming title of "Homer's Nectar" (Chios having been one of the bard's more authentic birthplaces), made from mingled red and white grapes, and is said to have been produced continuously from the selfsame vineyard for over two thousand years. The wines made at Mista and Arvisio, on this island, are also not without their meed of celebrity. Cato got drunk on Chian wine and Cæsar gave away a hundred vessels of it on the occasion of one of his triumphs. It was belauded for its luscious flavour by Pliny, while Strabo gave as his opinion that it was the best of all Greek wines. Chios is also the home of the mastic plant, whence a horrible liqueur, very popular in the Levant, called *Chio-Mastica-Raki* (*Raki* meaning Brandy in modern Greek) is made.

Nicaria, Redding assures us, produces a "diuretic wine," but this disquieting description meant little more with him than that a wine was not positively harmful to health and did not exceed 25 per cent of alcohol. The wines of Zea (Cos), Thasos, and Naxos, all of which were famous for their wines in classical times, have, or had, their admirers. Tinos and Paros are reputed for good Malvasias. Syra yields a heavily fortified wine made in imitation of Port, called *Como*. Mitylene, or Lesbos, the largest of all the islands after Crete, only produces about 4,500 hectolitres of wine; Lemnos seems even less important viticulturally.

The principal Greek vines, which are said to comprise some sixty varieties in all, are: The Aspruda, Apyrena, Assyrticon, Agustiatiko, Gustolidi, Dhombrena, Corfiatis, Katsakulia, Koritzanos, Mantilaria, Mavroudi, Mavrodaphne, Migdali, Roditis, Rombola (which yields a wine of the Manzanilla type), Sabatianos, Fleri, Konutoura, Skopelítico, Pariano, Petrocorintho, Barsami, Sikistros, Sultana, Greco, Cipro, Moscada (Muscat de Frontignan), and Malvasia.

VIII.—THE WINES OF THE BRITISH EMPIRE.

“ Il faut cultiver notre jardin.”

—VOLTAIRE, *Candide*.

(i.) BACCHUS IN BRITAIN

TACITUS remarks that in the island of Britain there was no intense cold and the soil produced the olive, vine, and other fruit-trees natural to warmer climates. There are references to vine-lands in the Laws of Alfred. King Edgar made a gift of a vineyard at Wyeil. Some thirty-eight vineyards are scheduled in Domesday Book. At the Norman Conquest, a new vineyard had just been planted in the village of Westminster. Geoffrey of Monmouth states that, “ without the city walls of London the old Roman vines still put forth their green leaves and crude clusters in the plains of East Smithfield, in the fields of St. Giles’s, and on the site where now stands Hatton Garden.” In the reign of King Stephen, the Exchequer rolls show that there was a royal vineyard at Rockingham. The See of Rochester had a vineyard at Halling from which a present of wine was sent to Edward II. The archives of Ely have preserved the accounts for the church vineyard over some three years of the same period, and recount that, in one year, “ no wine, but mere verjuice ”—which, it might have been supposed, was all that any English vineyard was capable of producing, even in the hottest years—was made. The names of the vineyards belonging to the Church of St. Augustine’s and the Cathedral at Canterbury have come down to us : Cheatham, Colton, Brook, Hollingburn, and St. Martin’s.

The Venerable Bede (731) says that in his day “ *vineas quibusdam in locis germinans* ”—“ some patches of vine were in being ”—but by the first quarter of the XIIth. Century, William of Malmesbury is able to testify that England produced an abundance of excellent wine, and that the Vale of Gloucester could show “ richer vineyards than any other county, the wine of which was by no means ungrateful to the palate and had no disagreeable sharpness of taste, being little inferior to that of France in sweetness.” Drayton, in the “ Poly-Olbion,” has a direct reference to Gloucestershire wines and the decay of English viticulture :

“For Gloster in times past herself did highly prize,
 When in her pride of strength she nourish’d goodly vines,
 And oft her cares repressed with her delicious wines.
 But now th’ all-changing sun the colder soil deceives,
 And us (here tow’rds the pole) still falling southward leaves :
 So that the sullen earth th’ effect thereof doth prove ;

 But of her vines deprived, now Gloster learns to plant
 The pear-tree everywhere.”

Several place-names in the Cotswolds, which survive to this day, bear out this statement that Gloucestershire was England’s premier vineyard county. The suppression of the monasteries, many of which had their own vineyards and possessed something of a monopoly in the science of viticulture, was probably the chief determining cause in the early extinction of the English vineyards, rather than a rapid change in climatic conditions, as the dogged survival of certain Normandy vineyards tends to show. But a vineyard still existed in the XVIIIth. Century at Arundel Castle, and sixty pipes of its wine, “resembling Burgundy,” were stored in the Duke of Norfolk’s cellars. In 1763 a Dr. Shaw made wine from a small vineyard in Kensington, and a little earlier a vineyard was planted with Auvergnat vines at Cobham in Surrey. Mr. Hamilton, the friend of Sir Edward Barry, author of “The Wines of the Ancients,” made such good wine at Painshill, from Burgundy grapes, that he was able to sell it for ten and sixpence a bottle, which shows what remarkable enthusiasm there must have been in the Age of Reason for the encouragement of native wines ! Within the last ten years or so, Lord Bute was still struggling with the adversities of our climate—it takes 2,800 calories to ripen the grape for wine—in his Welsh vineyard, an interesting though foredoomed experiment in spite of every technical resource, for even the most enthusiastic and curious of œnophiles could hardly pronounce his British Claret a success. If vines are to be grown for wine-making with any measure of success in Great Britain—and this is something more than hazardous—the Channel Islands, some of the chines of the Isle of Wight, or the neighbourhood of Torquay, would seem to offer the best prospects.

It must be confessed straightway that it is harder for anyone endowed with “an Attic taste in wine,” or even a less exacting standard of connoisseur appreciation, to “drink

imperially " than ever it was for the most hard-bitten Little Englander in the dim and distant days of the Boer War, " to think imperially." But this is a matter of to-day, but by no means necessarily of to-morrow. Our grandchildren may live to drink veritable Romanées and Johannisbergers of excellence with British names, made of British grapes, in British Dominions, by British vintners—they may, and I sincerely hope they will—but it is not very likely.

For practical purposes the wines of the British Empire may be enumerated as those of South Africa, Australia, Cyprus, and Mandated Palestine. Wine has been grown in Canada and New Zealand, and doubtless experimentally, or for domestic use, in many of the smaller colonies and dependencies as well. I have never seen any reference to wine being made in Malta, though it would seem almost inevitable that the vine should be cultivated there. The French missionaries in British East Africa grow their own wine on the uplands of Kenya, a territory which may perhaps be destined to develop into a wine-making colony within the century. Wine still seems to be made in some parts of India, such as in the neighbourhood of Lahore, and spasmodically along the Valley of the Sutlej and northwards towards Nepaul, and Kandahar. Persian vines were introduced into the district of Srinagar in Cashmere in 1857. Subsequently vine-stocks and vine-dressers were sent out from Bordeaux. The vines are now grafted locally on American stocks as in Europe, and a state wine factory has been established, under French management, on the shores of the Dal Lake. Fair red wine is grown and some grape-brandy is distilled. Akbar noticed very early in his dealings with the white race that " wine is as necessary to Europeans as water to fish," and was able to supply it to his English gun-layers. Redding regretted that experiments in wine-growing were not made in the Nilgherry Hills, the climate, soil, and exposures of which he considered eminently suitable for the production of good and abundant wines.

(ii.) CYPRUS

The wines of Cyprus were mentioned by Pliny and Strabo, while the wine from the vineyards of the Commandery of the Knights Templars at Paphos, usually known as the Wine of the Commanderia, is in point of ancient fame, if not

of merit, one of the classic growths of the modern world. A dark, dull red in colour when young, this wine turns to a golden tawny hue with age, developing a bouquet that has been compared to the taste of bitter almonds, together with a peculiarly astringent after-taste. Prepared to all seeming with every manner of spice, it has been said of it that it is thick as honey and will burn like oil.

The ripe grapes are thrown on to wooden floors and kept in the sun before treading, till the pips begin to drop away from the split, parched berries. Fermentation is allowed to proceed for forty days. The wine is stored in earthenware amphorae, of which constant provision of about 40,000 is maintained on the island, the insides being coated with pitch mixed with fine sand, turpentine, vine-ashes, and goats' hair, according to a classic formula that dates back to the Age of Homer, so as to prevent them becoming porous. The wine, which is made in August, is left on its lees unracked for at least a year. The annual production is about 10,000 jars, the jar being equivalent to some fifteen bottles. The vendors of Cyprian wine have to warrant their wares for a year, and enjoy the right of retaining the lees, which are considered so extremely valuable that a jar sold with its lees fetches four times as much as one sold without them. Just before their despatch to the buyer a small amount of old lees is put into the new jars to clarify the wine and enhance its flavour. Redding described the taste of the Commandery Wine as "marvellously high-flavoured and sweet." The informing vine is an indigenous species known as the Cipro.

The Commandery Wine keeps for a century with ease ; some of the specimens shown at Wembley were nearly three decades older. The writer has to confess that after tasting a bottle of Commanderia he suffered from the most splitting headache he ever remembers, but he prefers to ascribe this visitation to the cumulative horrors of the Amusement Park, that offered sensations compared to which the most lurid imaginings of a dipsomaniac in the throes of delirium tremens would pale into insignificance.

Other Cyprian wines are those of Zopi, Omodos, Limnari, Limasol, Effragoni, and the Muscat of Agros. Ordinary dry wines, red as white, are made in most parts of the islands. The centre of the trade is Larnika. The cellars of the Abbots of Kykko are celebrated throughout the Levant. Before the

war a good stout beverage wine, called Cyprus "Burgundy," which was almost the best of these Burgundian masqueraders, used to be obtainable in London, but it seems now to have dropped out of the wine-lists. From the dawn of the Middle Ages up till the XVIIIth. Century large quantities of the Commanderia wine used to be exported to Venice. Indeed, the trade with Venice still subsists, though sadly diminished in volume, as though to demonstrate how hardly a trade route dies. The Cyprian wine, now obtained in Venice and Paris at an exorbitant price for a minute glass, is not that of the Commanderia, but a very sweet liqueur wine to which is ascribed the most extravagant and quite illusory aphrodisiac properties. It is worth recording that the Sultan Selim II. is said to have undertaken the conquest of Cyprus simply in order that he might become the master of the island's vineyards.

(iii.) PALESTINE

Wine-growing in Palestine dates from about 1882, though some poor wine has been made furtively at Jerusalem for religious purposes for untold centuries. Its inception was due in large measure to Baron Edmond de Rothschild. The vineyards of the Samaria district are nearly all planted on what was formerly a sandy waste of desert. Rishon-le-Zion, Zichron-Jacob, Gedera and Nes-Ziona are the chief centres. At the first of these settlements the most modern wine-making machinery, together with glazed concrete storage tanks of two million gallons capacity, is installed. Palestine is rapidly becoming a second California. Every variety of European wine, from Tokay to Alicante, is imitated by one Palestinian firm, none of which can be pronounced good, and little even fair. It is claimed exultantly that "the wines produced by these famous presses (Rishon-le-Zion) resemble the Médoc and the Sauterne of France, and the sweet wines of Spain, notably the Oporto (sic), Malaga, and Muscat brands." In fact, every one of these New Jerusalem 'brands' 'resembles' some other wine (and how little, in point of fact, to do the wines themselves justice!) of some other country—except the wines of Palestine itself! 'Beauty of Zion' is a magnificent name, though it inevitably suggests 'The Waters of Babylon' as a companion title, but the wine that evokes this lyric invocation cannot be said to live up

to the glamour of its associations. The enterprise of these pioneer Zionist vine-dressers is admirable, and everyone will hope to see their efforts crowned with success if only on sentimental grounds—but not, let us hope, in the direction of a base imitation of this and a close resemblance to that, with appellations purloined from Naboth's vineyard. The Holy Land has names compared to which the most famous shrines in every other country pale into insignificance in point of sublimity and grandeur of appeal. Why not use them, if Palestine of the Balfour Declaration is really to become a National Home for the Jewish race and Jewish culture? The commercial success of the vineyards of Canaan is assured in any case, for the Anglo-Catholic community is sure to be an eager buyer of wines that are vintaged on holy ground—from Dan even unto Beersheba.

(iv.) SOUTH AFRICA

Vines were first planted at the Cape, thanks to the initiative of the Dutch—a nation with a generous but most discriminating thirst for wine—in 1653, during the governorship of Jan van Riebeeck, or only a year after the establishment of the colony. Van Riebeeck assembled an extensive collection of specimen vines from nearly all the wine-producing districts of Europe, and in 1658 the “*Wijnberg*,” the first Government vineyard, was planted on a suitable piece of land eight miles to the east of Cape Town. Stellenbosch, another pioneer-vineyard settlement, owes its name to Governor Van der Stell, of whom it is recorded that he early introduced the Vintage Ban. Constantia is named after the same Governor's wife. Early attempts were made by the Dutch Colonial Company which exploited the territory to develop a trade in Cape wine with Java, but they do not seem to have been very successful. In 1687 nearly a million vine-stocks were in bearing at Wijnberg, Rendebosch, Stellenbosch, Hottentot, Holland (Somerset West) and Drakenstein. In 1688 the first of the Huguenot refugees driven from France by the Revocation of the Edict of Nantes, most of whom were skilled vine-dressers, arrived at the Cape, and the methods of cultivation at once began to show a considerable improvement. By 1710 three million vines had been planted. In 1722 the first shipment of Constantia wine to Holland was made. Between 1755 and 1762, 346 leggers

(a *legger* was the equivalent of 128 Imperial gallons) had been sent to the Dutch Indies and over a hundred a year to Europe. After the cession of the Colony in 1800 the British Government did its best to foster the wine-growing industry, though many of its ordinances were the reverse of intelligent. In 1815 the British wine-duty, in respect of what we should now call 'Empire Wines,' was lowered and the Cape wine-growing industry at once began to assume a remarkable development, so that by 1825 wine had become the most important export. By 1859 the British importation of Cape wines had risen to nearly 782,000 gallons a year, but by 1862, owing to the reduction of the duty on French light wines, it had declined to 182,000 gallons, or from nearly 11 per cent. to under 2 per cent. of the total quantity of wine consumed in Great Britain. From that year until towards the end of the last war the export decreased progressively to almost vanishing point, though the wine-making industry continued to thrive on account of the expansion of the home market in consequence of the discoveries of diamonds at Kimberley and the opening up of the gold reefs on the Rand. In 1875, 69,000,000 vines produced 4,500,000 gallons of wine. The *Phylloxera* intervened in 1886 and did enormous damage, but by 1891, 73,500,000 vines were producing 6,000,000 gallons of wine. By 1921, 55,048 acres of vineyards had been planted with well over 102,000,000 vines. In 1921-22 over seventeen million gallons of wine were produced, in a proportion of about two gallons of white to one of red, whereas in 1903-4, the figure was only about six millions. Exports revived after the war, rising from 77,000 gallons in 1910 to 518,000 in 1920. Brandy production in 1921 was 2,804,000 gallons, of which *Dop-Brandy* (*Eau-de-vie-de-Marc*) formed a negligible part as the excise duty on it is at the rate of 22s. 6d. per proof gallon as against 12s. 6d. on pure grape spirit—an admirable and most far-sighted piece of legislation.

The chief wine-growing regions of the Union of South Africa (in which the total area suitable for fruit-growing is relatively very small) are (1) the Constantia district near Cape Town (the famous vineyard is divided into the '*climats*' of High, Great, and Low Constantia, the pale red liqueur wine of that name being made from the red *Muscat de Frontignan* grape); (2) the Stellenbosch area on the eastern base of Table Mountain, which includes Helderberg, Wyn-

berg, Wittenboom, and Seal Island ; (3) the Paarl region, in which there is a Government experimental viticultural station with two hundred varieties of vine, where wine-making presents some difficulty owing to the high temperatures prevailing at the time of the vintage ; (4) the Tulbagh district ; (5) the Montagu, Robertson, and Worcester districts, which suffer from almost Karoo-like climatic conditions, so that most of the vineyards have to be irrigated. The wines produced here are of a sweet and heavy type.

Vines are also grown as far afield as Ladysmith in Natal, and at Somerset-West, Graaf-Reinet, Wellington, Caledon, Ceres, Piquetberg, and Malmesbury. In South Africa it is claimed that 50 to 100 per cent. more grapes are obtained than in any other vineyards in the world : the yield varying from 5 to 18 tons per acre.

Most vines thrive in South Africa, but particularly the Hermitage (Sirrah), Tokay (Furmint), Barbarossa, Jurançon (Mansenc), Folle Blanche, Riesling, Pontac (presumably one of the Bordelais vines such as the Malbec or Merlot,) Pinot, Cabernet, Sauvignon, Shiraz, Steen (Steinschiller ?), Pedro Jimenez, and the Hanepoot (meaning 'pipless,' *i.e.* 'has-no-pip'), The last is sometimes referred to as the indigenous vine from which the Constantia wine is grown. This is a two-fold error, as there are no indigenous vines in South Africa and Constantia is not made from the Hanepoot, which is probably a variety of one of the seedless Persian species, such as the Kishbaba.

The best known growths are the Riesling wines of Paarl, Drakenstein, Tafelberg Schoongezicht, and Riebeeck Kastel, red wines such as "Pontac" and the so-called "Veldt" wines made from Hermitage, Burgundy, or Bordeaux grapes. The average alcoholic strength is $10\frac{1}{2}$ to 13 degrees, though 17 degrees has been recorded.

The wine of "Groot" Constantia, which Klopstock wrote an ode in praise of, enjoyed such esteem in Europe in the middle of the last century that the demand speedily outstripped the supply, with the inevitable result—since all fortified wines are comparatively easy to imitate—that it was extensively faked and its popularity died away rapidly as a consequence. As early as 1722 it commanded a price equivalent to between £10 and £16 the *legger* : the red wine being always considerably dearer than the white. I distinctly

remember, as a boy, the ceremonious opening of the last bottle of Constantia which had survived from my grandfather's cellar, and how it was regarded as a sort of Great Auk's egg among extinct and vanishing wines.

Dampier speaks of the high alcoholic strength of the Cape wine in his "Voyages." Unfortunately, during the period which witnessed the largest volume of exports to Great Britain, it acquired such a bad name that the designation "Cape" had to be euphuised into "South African," which was considered at the time a peculiarly astute and felicitous piece of hoodwinking commercial nomenclature—a subtle change of 'slogan' as it would probably be expressed to-day. This was owing to the fact that Cape wine, being the cheapest available, was used for the wholesale sophistication of Port and Sherry—chiefly in London. It is, however, also true that the methods of cultivation and vinification were then often very slovenly and that most unsuitable positions were frequently chosen for laying out vineyards, so that the wine itself was far from being unexceptional in quality.

To-day these wines, which have been cultivated continuously for nearly three hundred years, are grown and made according to thoroughly scientific principles, aided by the most enlightened Government control and technical assistance. All the same, it is only fair to add that owing to lack of capital most of the wine-farmers are obliged to sell their wines for consumption so young that they are barely fit to drink: a practice that always tends to give the wines of any district where it is adopted a bad name. Any new varieties of vine imported are held in quarantine for two years, where their qualities are thoroughly tested, before they are passed as desirable and issued to the growers. The legislation governing the purity of the wine made is among the most stringent extant, and even *chaptalisation* of the must with pure cane sugar is illegal.

It is a little discouraging to find Mr. Van Niekerk, the Union Government's viticulturist, in his admirable little pamphlet on wine-growing in South Africa, saying that the climate of South Africa "permits of wine of almost any type being produced." One can only answer that this is not a desideratum for quality, however much it may be so for quantity. France and Germany cannot produce "wine of almost any type," but they do produce a few of THE very

finest types of wine known. Again, in dealing with the comparatively scant success of South African wines in obtaining an adequate footing in foreign markets, Mr. Van Niekerk would attribute the reason to the "failure to supply uniform quality." This simply means standardised mass-production, as formerly in California, for no one could possibly pretend that the fine wines of France and Germany enjoy a standard "uniform quality," irrespective of good and bad vintage years.

South Africa is the one hope of the Empire for wines of quality. They are inherently far superior to anything that Australia can produce and have deservedly made remarkable headway in England since the war. The climate and soil are propitious, and the home market, in marked contrast to Australia, almost a sufficient one to secure the prosperity of the industry. It is, therefore, all the more disappointing to find the prevalence of wines described as this "Hock" or "Hermitage" and that "Claret" or "Burgundy" continuing unabated, when their existing Afrikander names are good enough to be proud of and stand by without servile and erroneous European modifications of their titles. Good wine, whether South African or European, needs no bush, least of all one that is not the lawful property of its grower.

(v.) AUSTRALIA

The date of the first planting of the vine in Australia is usually placed somewhere between the years 1815 and 1828, though Governor Hunter gave the number of acres under vines in 1797, eleven years after the first fleet of colonists had arrived, as eight, which looks as though some vine-roots were brought out by the original settlers, since the vine is not indigenous to the Australian continent. The real founder of Australian wine-growing was a Mr. Busby, who undertook a memorable tour of the principal French and Spanish vineyards in 1831 (of which he has left a most interesting "Journal"), collecting specimens of vines for trial in Australia. On his return he obtained the use of a plot of ground adjoining Government House at Sydney, where he planted his 574 different species, nearly all of which succeeded in some degree, except those indigenous to northern France. Mr. Busby very wisely insisted on acquiring just as many common, or *gros-producteur* varieties as *plants nobles*, being of the opinion

that what was a coarse vine in Europe might, in many cases, justify itself as a more serviceable type in Australia than the aristocratic thoroughbreds which yield the great wines: prescience that was to prove abundantly true in the light of experience.

The Hunter River and Camden areas were two of the first wine-growing districts to be developed. French and German vine-dressers were imported at an early date. By 1860 New South Wales, the state which was the cradle of Australian viticulture, was producing 60,000 gallons a year, South Australia 96,000, and Victoria 12,000. Since 1918 the lowest vintage yield for the Commonwealth was 7,649,404 gallons, in 1919-20, and the highest 11,427,793, in 1922-3. All the states of the Commonwealth, save Tasmania, grow wine, though the production of Queensland and Western Australia is very slight. South Australia accounts for three-quarters of the production, followed by Victoria with over one-sixth and New South Wales with under one-twelfth. In 1920-21 exports amounted to 1,108,347 gallons (9,669 gallons of which were sparkling wines), the principal markets being Great Britain and New Zealand. (The Imperial Preference instituted in 1919, which is supplementary to the Commonwealth Export Bounty, was further increased in 1925). The acreage under vines in 1922-23 was 105,476, a startling increase from 70,058 in 1918-19. During the Phylloxera period, further planting was prohibited and vineyards attacked were rooted up wholesale.

The earliest specimens of Australian wine shipped to this country were nearly all found to have been liberally fortified, doubtless owing to the fear that secondary fermentation would arise during the course of such a long voyage through tropical climates, especially when crossing the Equator. Many travellers who are sound judges of wine declare that the wines they have tasted in Australia were delicious. This may quite possibly be true, but the author is bound to admit that, in spite of his admiration for the pluck and enterprise of the Australian growers in founding a purely British wine industry, and shipping their wines so many thousands of miles to the home country, this is far from being the case with specimens he has tried in London. Many of these tasted as though they had been fortified, others were hot, heady, and unpleasantly 'ferruginous,' though many people susceptible of being

influenced by advertisements have come to consider this quality as one of a wine's principal recommendations. The truth of the matter is that both the soil and climate "down under" are altogether 'too good' to produce fine wines, when taken in conjunction with the excessive heat and deficient rains. "Their style," as Mr. Simon justly says, "is such that they have little chance of ever successfully competing with any but the cheapest descriptions of European wines, which are produced at much smaller cost, in enormously larger quantities, and so much nearer home." The whole tragedy of the situation can be resumed in the statement that the Australians are not themselves a wine-drinking people. In other words, there is an insufficient domestic demand. Australian wines, almost without exception, persist in describing themselves in a manner that is not only libellous (anyhow, in the light of the much trumpeted, and so little efficacious, International Convention for the Protection of Industrial Property), but demonstrates a deplorable lack of confidence in their capacity to stand on their own merits and sell under their own names. Wonga-Wonga may not be either an historic or an exactly mellifluous name, but it is a far prouder and more honest title than, say, "South Australian Hock" At present Australian wine-growers seem to be concentrating their efforts on a campaign to obtain the right of describing their sweet, fortified wines as "Australian Port."

The Australian vintage takes place in February or March, and gives, quantitatively, an enormous return per acre. The vineyards are generally, of necessity, irrigated. Very up-to-date machinery is employed in the wineries, together with all the labour-saving devices that can be devised to reduce the enormous cost of labour. Owing to climatic conditions, the wine is usually kept in glazed cement vats of very large dimensions, that simplify the production of those 'standardised qualities' of wine, blended from the produce of several different vineyards and vintages, on which the flagon "Burgundy" trade was built up in imitation of California—unless it was the other way about!

It is interesting to note as an honourable exception to a too generally prevailing rule that the name of Highercombe, which was one of the first districts in the Australian continent to embark on viticulture, can still be encountered in some

London wine-merchants' lists in the guise of Highercombe Amber, and that this same wine was exhibited at Wembley in 1924. There is one use for which Australian wines have been found unrivalled : the christening of British warships at their launches.

IX.—THE REST OF THE WORLD

(i.) AFRICA

“Noé le saint homme, auquel tant sommes obligés et tenus de ce qu’il nous planta la vigne.”—RABELAIS.

ALGERIA is a magnificently successful example of what the French are fond of calling “*l’œuvre civilisatrice de la France*”—anyhow, as far as viticulture is concerned. From the point of view of colonisation the white population may seem small indeed, and the purely French proportion of it perilously so, but its energy in wine-growing speaks for itself. The Catholic missionaries and various monastic Orders were among the earliest pioneers.

In 1860 there were 220 hectares under vines, yielding 7,000 hectolitres; in 1895, 114,000 hectares, yielding 3,750,000 hectolitres; and in 1923-4, 188,536 hectares, yielding (in 1923) 10,243,000 hectolitres.

France is now dependent on Algeria for some 6,000,000 hectolitres of beverage and blending wines a year. Vinification is, generally speaking, conducted on thoroughly modern lines, and the wines grown have the merit of being very early ready for consumption. They have long been familiar in England, though more often under a discreet anonymity than avowing their origin. A great deal of white wine is made from black grapes. It must be confessed that Algerian wines have one and all a rather disagreeable after-taste, recalling the smell of methylated spirits—a characteristic also found in the *Vins du Midi*, though to a lesser degree. Also, they are apt to be hot and heady. Travellers say that in the country itself many of the wines currently consumed could not be more delicious. Médéa, Miliana, and Mascara are among the best known of the wines that have attained to bottling honours. The other important wine-growing centres of Algeria are Sidi-Bel-Abbès, the headquarters of the Foreign Legion (for white wines); Réghaïa, Coureet, Rouïba in the east; Sahel, Tenès, Ed Kakna, Birmandreis, Cherchell, Dellys, Cheragas, Djebel-Farès, Kouba, Colea, Douera, Birkadem, Les Issers, Castiglione, Menerville, and Guyotville for *vins de coupage*; the dark, highly alcoholic wines of Loverdo, Ben Chicao and Ber-

rouaghia in the Médéa district ; *vins ordinaires* come from Blidah, Boufarik, La Chiffe and Marengo in the Mitidja. In the Département of Oran there are good wines at Mascara, already mentioned, Saint-Cloud and Arzew, and fair in the districts of Constantine, Tlemcen, Bône, Bougie, Philippeville, La Calle, Beni-Melk, Soummann, Oued Marsa, Aïn Mokra, Soukharas, Sétif and Guelna. The excellent wines of Staoueli and the Côteaux de l'Harrach should also be mentioned.

The chief vines cultivated are those of the Midi of France such as the Aramon, Bouschets hybrids, Carignan, Clairette, Mourvèdre ; and, in the better expositions, the typical vines of Burgundy, the Bordelais, Spain and Portugal, and some indigenous species such as the Chaouch.

Tunisia had 8,000 hectares under vines in 1895, yielding 171,000 hectolitres, and since then the increase in area and yield (now about 1,000,000) has been almost as rapid as in Algeria. At the present time some 500,000 hectolitres of Tunisian wine are admitted into France annually. The quality is much superior to the Algerian. Since the French protectorate over Morocco became effective, viticulture—almost invariably the first form of enterprise to follow the French flag—has begun to take root, and excellent *rosé* is already being grown on the hills round Casablanca. Formerly, wine was only made spasmodically in Morocco in a few places, and then exclusively by the Jews and only for religious purposes. The Italians have probably long since planted their pioneer vineyards in Tripoli.

In ancient times Egypt was famous for her wines, the names of many of which have come down to us. After the Mohammedan conquest of the country, wine ceased to be made, though the vine is still cultivated successfully for table-grapes and raisin-making in the Fayoum.

Wine is grown by the Portuguese in the Cape Verde Islands, of which that made at Antonio is said to be the best. The French tried to establish vineyards in the island of Réunion, but the climate proved too tropical to permit of proper fermentation. An indigenous vine, reputed poisonous by the natives, exists in Madagascar, from which a perfectly innocuous wine had been made experimentally from time to time by the white garrisons on the island.

(ii.) ASIA

“ Who would live merrily should take his wine from Shiraz and a rosy wife from Yezd.”—PERSIAN PROVERB.

(a) ASIA MINOR

The scattered vineyards of Asia Minor were—for it is probably a case of the past tense since Kemal Pasha assumed the reins of government at Angora—exclusively in the hands of Ionian Greeks and Armenians.

The island of Tenedos, which served as the chief British base during the Dardanelles Expedition, reverted to Turkish sovereignty, together with Imbros, by virtue of the Treaty of Lausanne. The former island was previously almost entirely devoted to viticulture and produced the current red wines of the Levant, both dry and sweet, to the extent of some 100,000 casks a year, which were exported to Constantinople, Smyrna, and Odessa. Some red Muscat wine was also made. The so-called “ Wines of the Dardanelles ” were grown near the reputed site of Troy and at Lampsacus—the “ Lampsacus red from thy reign,” of Swinburne’s “ Dolores ”—and were so very poor and sour that they could scarcely have furnished the inspiration for that or any other poem. Trebizond, on the Black Sea, was always noted for its wines. The wine of Smyrna, which is white, is made from the Sultana grape. Wine was also made in several parts of Armenia, particularly round the shores of Lake Van and near Erivan, where the precise vineyard which Noah planted after the Deluge is declared to be still in existence.

At Damascus, until very recently at all events, the Biblical wines of Tyre and Helbon, called by the Greeks Chalybon, could still be had, made from grapes grown on Mount Lebanon, where the vineyards of Kesroan were for long famous for their *Vino del Oro*. This wine of Tyre was, like that of Candia, Remiro, or Cyprus, a Malmsey, or Bastard, which, by an Act of Richard III.’s, was only admitted into England if accompanied by ten able-bodied slaves and ten yew-logs for bows in respect of each hogshead shipped. It is probable that under the French mandate, the vineyards of Syria will soon assume a new importance.

(b) PERSIA

The wines of Shiraz are so proverbially famous and yet so little known as to pertain almost to the domain of the fabulous. The most extraordinary superstitions are current concerning them, that might have come straight out of Herodotus, such as that the vines which produce them are only watered once a year, or that these are trained up one side of a wall and then down the other by means of suspending shifting weights to the end of the young shoots. The Shiraz wines, already famous in classical times under other names, were mentioned by Marco Polo, who declared they were *vini cotti*, and have been sung by Hafiz and the inevitable Omar Khayyám, not to mention Fitzgerald.

Wine was a Persian discovery—at least, the Persians say so. Tradition maintains that the great Shah Djemsheed had a passionate fondness for grapes and always caused a dish of them to be placed by his bedside. One day he noticed that the taste of the Fruit of His Delight, some of the berries of which were bursting from excess of ripeness, had turned prickly and acid, and ordered the fermenting bunch, that he declared must needs be poisonous, to be thrown away, lest evil came of it. But Gulnare the Fair, a discarded favourite of his harem, being weary of life in the burning humiliation of seeing a hated rival reign supreme in the heart of Djemsheed, where once she had reigned alone, stole the Grapes of Blessed Deliverance and swallowed the poisonous juice that had run off, so that she might die and suffer the pangs of jealousy no more. Her dreams were far from being mortal, and proved so entrancing that on waking she pressed the bunch for more and yet more juice, and was later discovered languidly intoxicated, by her fickle lord, to whom she made known the secret of her discovery. Thereby he, too, speedily became a slave to *Zaher-e-Kooshun*, or “the delicious poison”; and also, thanks to its benign action, once again enamoured of the scorned odalisque. Whereafter everyone, except of course the hated rival, and possibly Gulnare’s best friend, lived happily ever afterwards and the new branch of agriculture prospered by royal patronage.

Shah Abbas II., a less legendary and romantic figure, was a great epicure of wine, and also, according to the breath of scandal, a great drunkard. His cellars were kept stocked with

the choicest wines of Georgia, Shiraz, and Karamania, (wherever Karamania may be), which were bottled in flagons of the choicest Venetian crystal. A regular supply of more than a hundred bottles a month came to him in chests of cedar-wood from these distant regions. He had even had the most famous growths of Spain, France, and Germany sent to him from epicurean curiosity, but declared, after trying them, that his preference for Persian wine remained unchanged.

Persia can boast of some fourteen indigenous kinds of grapes, of which the white Kishmish of Ispahan is considered peerless in fame. Among the others are the succulent red Damas, the Kishbaba, which is seedless, the Askeri, small and very sweet, the Shahoni or Royal grape of Cashbin, the Imperial grape of Tauris, and the luscious Samarkand. Grapes are cultivated and wine is made, though on a small scale, in all the mountainous parts of the country. The vineyards of Shiraz, the most famous if not the best, where twelve varieties of vines are cultivated, are in Ferdistan. The vintage of Shiraz takes place in August. The wine is fermented from fresh, unboiled must in vast glazed earthenware vases, of some 250-300 litres capacity, which are buried in the ground in cool cellars. When mature, the wine is strained and bottled in long-necked glass flasks covered with straw, called *Carabas*, holding about five pints each. Samples of Shiraz wine, both red and white, occasionally reach Europe as presents destined for the *dégustation* of royalty or curious ænophiles, but it has generally been found to have a sort of pungent spiced and perfumed flavour, vaguely reminiscent of Turkish Delight and akin to sandal-wood and all the indescribable mingling odours of an Oriental bazaar, which renders it as unpalatable and exotic to Europeans as sherbet or scented tobacco smoked through a hookah filled with rose-water. The other principal wine-growing districts of Persia are Ispahan, Teheran, Tabriz, and Yezd.

(c) CHINA

Though indigenous grapes are still extensively cultivated for the table, especially in Shantung and Chefoo, wine seems not to have been made in China for many centuries. Before the war the Germans had a project for starting experimental vineyards with the best Rheinland vines at Kiaouchaou, which might have produced some interesting results.

The Chinese claim that wine was discovered by an agriculturist named I-Ty in the reign of the Emperor Tay-Yu, several centuries before the Christian era. Subsequent emperors prohibited its use and ordered the destruction of the vineyards. Palm-wine, or spirits made from rice, have taken the place of wine among the Chinese, together with various disgusting distillations obtained from the fermented flesh of animals, such as alcoholic essences of the putrefied meat of mares and ewe-lambs. The finer growths of tea, ethereal sublimations of all the delicate shades of flavour, give the Chinese mandarin caste all the subtle and complex ecstasies of the European connoisseur of fine wines. Grape-wine in the Chinese classics is always called "the wine of honour," to distinguish it from rice and meat distillations.

(d) JAPAN

Both the *Vitis Vinifera* and the *Vitis Labrusca* are found growing wild in Japan, of which only the former has so far shown itself susceptible to domestication. Viticulture has been established in Japan for some twenty years, the local pre-war production of about 20,000 hectolitres being usually mixed with imported European wine. Three sorts of the native vine—red, black, and white—have been successfully acclimatised in Kiato and Kofu, where they are thriving on a small scale. Hokkaido and Harima are the chief wine-growing centres. The Chasselas and Pinot have been found to be the European vines which adapt themselves best to the soil and climate of Japan. It is worth noticing that the Japanese seem to have a genuine liking for wine, and their importations from France are steadily increasing.

Siam and Java have indigenous vines, which are cultivated for their fruit, the climate in each case being too tropical to permit of wine-making. The Javanese vines bear three times a year.

(iii.) THE VINE IN THE AMERICAS

"*Le degré de la civilisation d'un peuple est toujours proportionnel à la qualité et à la quantité du vin qu'il consomme.*"—MAURICE DES OMBIAUX.

(a) NORTH AMERICA.

It is sad that this brief survey, so far at least as the United States is concerned, should be in the nature of an

epitaph on a deserted vineyard, but such is part of the inevitable price that has to be paid for the nightmare of Rye Whiskey and Bourbon.

It must have been with a mingled interest and delight that the first colonists of the American continent, already familiar with the cultivation of the vine in France or Spain, discovered that the New World contained a plentiful variety of wild grapes peculiarly its own. As early as 1564 an indigenous vine is said to have been successfully cultivated in Florida. Wine was made at a very early era of settlement from the grapes of the wild vines which were found growing in an almost tropical luxuriance amidst a wealth of strange new flora along the banks of the Ohio River. Michael Drayton in his "Virginian Ode" tells how in that land of primæval promise

" The ambitious vine
Crowns with his purple mass
The cedar reaching high
To kiss the sky."

It is hard to imagine Frenchmen inhabiting any part of the globe without setting to work to try and make a vineyard, just as a golf course inevitably follows the British flag, and therefore it is not surprising to find that nearly all the pioneer work of domesticating the vine in the New World stands to the credit of the early French settlers in Louisiana. Specimens which they sent home at the end of the XVIIIth. Century arrived in good condition and were pronounced of excellent quality. William Penn was one of the first English colonists to have turned his attention to the vine, planting his own vineyard near Philadelphia in 1683.

The chief states of the Union in which the vine was cultivated were—and there is a real pathos in that past tense!—New York, Pennsylvania, Ohio, Virginia, Maryland, Kentucky, Tennessee, Indiana, and the Carolinas. By 1853 the total yield of wine made in the United States was a million and a half gallons. In 1870 there were upwards of 1,550 acres under vines in the State of Ohio alone. It was early realised in the light of repeated experiments that none of the European varieties of the vine would thrive in the Eastern States and that recourse would have to be had to evolving cultivated or hybrid types from the different species of wild native vines. This was not to prove the case in

California, where, however, commercial wine-growing only started at a much later date. European vines acclimatised themselves very successfully on the Pacific coast, and the proportion to native vines which was only 20 per cent. in 1880 had increased to 90 per cent. only eight years later.

As early as 1830 Prince had classified 88 different varieties of indigenous American vines, of which the most important and clearly differentiated were :

The Fox-grape (*Labrusca*).

The Chicken-grape (or Pinewood grape).

The Caribbean-grape (chiefly found in the Antilles).

The Mustang-grape (New Mexico, Texas, and Arkansas).

The Californian-grape (New Mexico and the Pacific Slope of the Rockies).

The River-grape (*Riparia*), or Sweet-scented grape, called *Vigne des Battures* by the French settlers.

The Bullace-grape, Bullet-grape, or Scuppernong (Southern States).

The Mountain-grape (*Rupestris*).

The Post-oak grape.

Vitis Monticola.

In passing it may be mentioned for the benefit of those who can stomach the dog Latin of botany that the familiar Virginia creeper is, according to some authorities, a sub-species of one or the other of these vines ; according to others it is only a *Cissus*, or *pseudo-Vites*, to which the informative designation of "*Hedera*, or *Ampelopsis Quinquefolia* of North American origin," has been given.

The Catawba vine was discovered in Buncombe County (not a very happy site for such an important discovery), North Carolina, by Major Adlum in 1802. Presumably, since the word 'discovered' was used, and in view of the fact that the same vine is found growing wild along the Arkansas River, it was a natural hybrid of one or other of these type-vines which had hitherto not been noticed as embodying a different variety. Later it was asserted that the Catawba was a sub-species of the Fox-grape. Major Adlum claimed to have rendered his country a greater service by his chance discovery than if he had been able to extinguish its national debt. One wonders whether his opinion would have been modified by the passing of the Volstead Act. The Catawba speedily assumed pride of place

among the American vineyards. Longworth offered a handsome money premium for anyone who could discover, or produce, a better native vine, but the prize was never even claimed. Nine-tenths of the Ohio vineyards were planted with Catawba vines. Longfellow wrote a poem, albeit a pretty paltry piece of jingle (even for Longfellow), about the wine made from it :

“Catawba wine
Has need of no sign,
No tavern bush to proclaim it.”

which was a nectar that, compared to mere European wines, had

“A taste more divine,
More dulcet, delicious, and dreamy.”

The Catawba yields an almost colourless must, with a faint ‘foxy’ or musky flavour peculiar to all American grapes in some degree, which makes a good dry wine, especially lending itself to *champagnisation*, with 10 to 11 degrees of alcohol. Other varieties of American domesticated grapes, or cross species, which were formerly cultivated for wine-making include the Schuylkill, or Cape grape, indigenous to Pennsylvania; the Isabella, on the shores of Lake Erie, and in New York and South Carolina, which, together with the Othello, Jacquez, and Herbemont, has been tried in Europe; and the Ohio or Cigar-box vine, the Lenoir, and Missouri, all three of which are red. York’s Madeira is another well-known sub-species. One great defect of the native American vines was that they nearly all required the addition of sugar to the must to enable vinification to be properly completed. Another was that the plants, though very hardy, became exhausted after barely fifteen years’ bearing, necessitating the vineyards being grubbed up and entirely replanted at intervals of under twenty years. Early in the last century in the Eastern States, and later in California, the German colonists were prominently identified with viticulture, and to them was largely due the perfection and ingenuity of the machinery of the press-houses. The Germans were specially successful with their plantations at Brocton, near Buffalo, a district which soon acquired some reputation for the quality of its wines.

One of the most noteworthy names in the annals of viticulture in the United States was Longworth, of Cincinnati, an enthusiastic and untiring experimenter. Under his guidance the production of Sparkling Catawba became such a flourishing industry that in the middle of the last century Longworth's own establishment alone had an output of 100,000 bottles a year, a figure which must have increased to many millions by the beginning of the XXth. Century. A couple of years ago I happened to be in the Mark Lane tasting-rooms just before an auction sale at which a very considerable number of lots described as "American Sparkling Wine" were to be offered for sale. This wine was sold to the order of an American steamship company just after the Prohibition laws had been tightened up in their application to the denial of the right of vessels plying to American ports to carry or purvey liquor within American territorial waters. On examining the bottles I found that they were labelled "Sparkling Catawba," and, as far as my memory serves me, they bore the honoured name of Longworth of Cincinnati. I have always regretted that I did not taste a bottle, though I rarely drink any sparkling wine, as a toast of requiescat to the ghosts of departed American vineyards. I do not think a single bid was made for what amounted to some hundreds of dozens.

In California the Spanish missionaries started cultivating the indigenous vine about 1572, though as early as 1564 Sir John Hawkins wrote in praise of the agreeable wine made by the Californian natives from their wild vines. It was only in 1875, twenty-five years after the incorporation of California within the Union, that the State authorities gave any encouragement to viticulture. A State Board of Viticulture was appointed in 1880, which divided the region into seven viticultural districts and sent a commission to study wine-making in Europe. In 1877 the yield of the Californian vintage amounted to 4,000,000 gallons. The average yield for the years 1908-12 was 43,500,000. In 1880 the acreage under vines was 35,000; eight years later it was 150,000. Wine-growing in California was an industry run on mass-production lines so as to yield a very few standard types or qualities on a Ford scale of output. In the year 1902 one company alone had 10,000,000 dollars invested in the business, crushed 225,000 tons of grapes a year, and held a

stock of 30,000,000 gallons of wine. The Californian vineyards did not produce anything having even a distant kinship with Bordeaux, Burgundy, Hock, or Sauternes, though their proprietors slavishly adopted these famous European names for wines grown from classical European vines. The rose passing under the same, but geographically qualified, name was far from smelling as sweet. Quality and quantity do not go hand in hand. The European vines thrive there as they had never thriven in Europe, and as do all fruit trees in that climate of almost perpetual sunshine. But the flavour of the fruits is in inverse ratio to their size and abundance. These wines were exported in considerable quantities to England before, and, in particular, immediately after, the passing of the Prohibition laws, but they could only compete with similar Australian types and never attempted to stand on their own names and merits. The districts of Aliso, Los Angeles, and Sonora were those which earliest showed the best quality, while the Zinfadel red wine, made from Hungarian (Kadarka) vines, soon became exceedingly popular. That these immense vineyards have now been converted to the production of raisins need cause no particular grief. The raisins they yield are on a par with the wines they have supplanted: that is to say, they are very far from being the best that the world has to offer.

In the course of a very kindly article on the first edition of "A Book of Wine" in the American "Nation," entitled "A Bible for Bibuli" (August 25th, 1926), Mr. H. L. Mencken took me to task for my ignorance of the white wines from the islands lying in Lake Erie; Cresta Blanca, a "Burgundy"; the "Hocks" grown by the Italian-Swiss colony, "Château" Hollywood and "Clos" Mooney: admirable and promising wines (all but the first having been Californian growths), the vineyards of which were ruthlessly uprooted at the behest of the Volstead Act. Whether or not these wines would ever have equalled European growths of "similar types," as Mr. Mencken thinks, may be a moot point, but I am at one with him in regretting that I never had the chance of tasting them while they were yet in being. In any case, good, bad or indifferent, Cresta Blanca was simply Cresta Blanca and never a "Burgundy," and, whatever sort of white wine the emulous labours of the Italian-Swiss colony produced, it was certainly not a "Hock." And why "Château" Hollywood and why "Clos" Mooney?

That a great deal of wine is still made privately in country districts of the United States there can be little doubt, but home-made wine has never been a very delectable product except in countries where for centuries viticulture has been one of the most important branches of agriculture, and the quality probably leaves so much to be desired that only the zest of law-breaking renders it potable. But if the vines of the United States could not save their own country from the rigours of enforced teetotalism, it must never be forgotten that they have saved Europe from the very real danger of becoming almost as wineless as California is to-day. When the *Phylloxera* was sweeping over Europe, and utterly destroying nine vineyards out of ten, in the 'seventies, 'eighties, and 'nineties of the last century it was only the providential discovery that the roots of the indigenous American vines, alone of all known *Vites*, were immune to this pest which enabled the French viticulturalists to perfect the exact and delicate science of grafting native French vine-shoots on American roots, much as choice varieties of garden roses are evolved by grafting the cuttings of cultivated species on hardy wild briar stems, thereby saving the world from an immeasurable disaster. Those who say that the *Phylloxera* and *Oidium* were of American origin will see nothing but poetic justice in the fact. The *Phylloxera*-defying roots and vigour are of the New World ; the grapes they yield and the quality of their wines, all of the Old. Aged croakers continue to maintain that grafted vines have ruined the quality of wine. The consensus of opinion in France is against them, except perhaps in the case of Burgundy, though it is admitted that wines of the post-*Phylloxera* period are less long-lived than those of the "*Vieilles souches*."

The vine is also grown to some extent, though rather spasmodically, in Mexico, where the Spaniards introduced European vines in 1572, the districts of Paso-del-Norte, St. Luiz-de-la-Par, and Zalaya having acquired something of a reputation for their very indifferent wines by the middle of the last century. The island of Cuba produces a tart but refreshing wine made from native grapes.

(b) SOUTH AMERICA

The vine is cultivated extensively in Chile, the Argentine, and Peru, where the Spanish Jesuit fathers had planted the

pioneer vineyards as early as the sixteenth century. In Brazil, where some 20,000 hectolitres are vintaged annually, chiefly in the Province of San Paulo, by German and Italian colonists, the cultivation of the vine was prohibited as long as the Portuguese dominion lasted in the interests of the home markets. Wine is also made in Venezuela, Bolivia, Uruguay, and Paraguay. In Peru the districts of Lima, Lucombat, Ica, Arquiva, Pisco (the so-called *Pisco d'Italie* wine), Naxa (a white growth), and the valley of the River Sicamba are noted for their wines. In the Argentine Republic a very considerable wine-growing industry has been built up with the aid of irrigation in the Provinces of Mendoza and San Juan by the toil of Italian immigrants, though the best quality comes from Rio Negro (Baron de Rio Negro : a rather dry and decidedly delicate red wine). In 1908 the first two of these provinces produced 1,861,000 hectolitres, or three-quarters of the total yield of the country. In 1912 the Argentine vintage amounted to 4,200,000 hectolitres ; some 457,000 hectolitres of foreign (chiefly European) wine being imported. For 1925 the corresponding figures were 6,504,176 and 11,229. The average annual export of Argentine wine is 14-16,000 hectolitres. Argentina now ranks after Algeria as the fifth largest wine-producing country in the world, with a mean yield of five and a half million hectolitres. Wine is made even in the federal capital at Buenos Aires. Argentine red wine was largely exported to France during the war (in 1918 the export was nearly 100,000 hectolitres) to help to eke out the wine-ration of the French troops, for which the home supply proved quite inadequate.

A few years ago some trial shipments of Arizu and Trapiche wines were made by the Argentine Ministry of Commerce to test the London market. They proved to be smooth, round, clean, and sweet-tasting beverage-wines, with plenty of flavour, much superior to the ordinary run of rough Italian and Spanish wines imported in bulk.

The Chilean slopes of the Andes, which face the Pacific, present in many places almost ideal soils and exposures for the production of wines of quality between Coquimbo in the north and Valdivia in the south ; while the vine has now been cultivated there quite long enough to have exhausted the original rank richness of virgin soil. Among the vines cultivated are the Uba, Torrentes, and Albilla. The districts

of Cuzo, Cachapoal and Santa Reta (sweet white wines) deserve special mention. German colonists consider Chilean "Port" superior to Douro. The writer remembers an old friend of his father's, a retired English merchant in the Chile trade, who used to complain that he received year by year an unsolicited, and certainly quite unappreciated, present of Chilean raisins, together with a case or two of "some sort of wine that they grow out there." The raisins, being sampled, were found to be so good that the writer persuaded his father to ask if he might have a case or two of the wine, which accumulated untried, even unopened, year by year, to taste as an experiment. Curiosity was rewarded, for these wines, of several different types and vintages, all proved to have kept admirably, while many turned out to be wines that fine judges did not hesitate to compare favourably with old vintage clarets of the third and fourth class. It is a pity that such fine wines are not ordinarily procurable in England, for when it is considered that Chile, with over a quarter of a million acres under vines, produces annually more wine than California ever did, it is easy to realise that a considerable surplus is available for export.

Some Chilean red wine is now shipped to Germany, where it is sold as '*Bordeauxartig, saftig und blumig.*'

GLOSSARY

(For French viticultural and œnological terms see under the Glossary of A BOOK OF FRENCH WINES).

(vino)	<i>abbocado</i>	.. ..	(Italian—in Spanish the word is spelt with a single “b”— <i>vin doux</i> , <i>vin liquoreux</i> ; a sweet wine, often called <i>Dulce</i> in Spain.
	<i>Abstich</i> (German)	..	<i>soutirage</i> , racking.
	<i>agua pié</i> (Spanish)	..	<i>piquette</i> ; sour, thin wine.
	<i>aguardiente</i> (Portuguese)	..	<i>eau-de-vie</i> , brandy.
	<i>Amontillado</i>	.. ..	a type of Sherry. See Chapter II, Section I.
	<i>Amoroso</i>	.. ..	a type of Sherry. See Chapter II, Section I.
(vino de)	<i>anada</i> (Spanish)	.. ..	<i>vino crudo</i> ; natural, i.e., unfortified wine.
(vino)	<i>appassito</i> (Italian)	.. ..	<i>vin non-mousseux</i> , a still wine; usually applied to a Muscat growth, denoting a sweet, dark tawny wine called <i>Moscato Appassito</i> .
	<i>aqua vita</i> (Italian)	..	<i>eau-de-vie</i> , brandy
	<i>arropé</i> (Spanish)	.. ..	<i>vino cotto</i> , <i>vinho concertado</i> .
(vino)	<i>asciato</i> (Italian)	.. ..	<i>vin sec</i> , <i>vino secco</i> , a dry wine.
	<i>asztali</i> (Hungarian)	..	<i>vin ordinaire</i> , <i>Konsumwein</i> .
	<i>Aszú</i> , <i>Aszubór</i> (Hungarian)	..	The <i>Ausbruch</i> of Tokay. See Chapter VI., Section 4.
	<i>Ausbruch</i> (German)	..	<i>Aszubór</i> . See Chapter VI. Section 4.
	<i>Auslese</i> , <i>Austisch</i> (German)	..	wine made from selected grapes chosen for their slightly excessive ripeness that is productive of <i>Edelfäule</i> . The former is the Rheinland term; the latter is its Austrian equivalent.
	<i>Bleichert</i> (German)	..	another term for <i>Schiller</i> used in some parts of Germany.
	<i>Blume</i> (German)	..	<i>fumet</i> ; also bouquet.
	<i>Bocksbeutel</i> (German)	..	the peculiar type of flagon used for bottling Steinwein.
	<i>bodega</i> (Spanish)	..	<i>chai</i> ; a wine-lodge, or store, built above ground.
	<i>bór</i> (Hungarian)	.. ..	wine (<i>fehér</i> is white and <i>vörös</i> red); also used as a suffix without hyphenation in the German manner. Plural <i>Borok</i> .
	<i>bota</i> (Spanish)	.. ..	a butt; as a measure of capacity it is equivalent to 108 Imperial gallons.

	<i>Branntwein</i> (German)	..	<i>eau-de-vie</i> , brandy.
	<i>Butte</i> [adjective <i>buttig</i>] (German)	.. ..	<i>puttony</i> , [adjective <i>puttonyos</i>]. A gauge-scale for describing the strength of Tokay. As a measure of capacity 10 <i>Butten</i> =136 litres. See Chapter VI. Section 4.
	<i>Cabinetts-Wein</i> (German)		The supreme quality of Hock ; an <i>Auslese</i> of <i>Auslesen</i> only made on a very few of the most famous Rheinland vineyard estates, such as Johannisberg and Steinberg. It takes its name from one of the <i>chaix</i> at the latter called " <i>das Cabinettt</i> ." The word is sometimes spelt with a "K."
	<i>cerasuoli, cerasella</i> (Italian)		<i>Schiller</i> .
(vino de)	<i>color</i> (Spanish)	.. ..	<i>vin de teinture, Tinto</i> (Tent).
(vino)	<i>conservato</i> (Italian)	..	A wine strengthened by an admixture of a certain amount of <i>vin cuit</i> to enhance its keeping properties ; or a wine partially simmered. It is also known as <i>vino semicotto</i> .
	<i>consumo</i> (Portuguese)	..	<i>vin ordinaire, Konsumwein</i> .
(vino)	<i>cotto</i> (Italian)	.. ..	<i>vin cuit</i> , wine simmered so as to increase its alcoholic strength by reducing its volume.
	<i>Creszenz</i> (German)	..	<i>cru</i> .
	<i>criadera</i> (Spanish)	..	See Chapter II, Section I.
	<i>crianza</i> (Spanish)	..	See Chapter II, Section I.
(vino)	<i>crudo</i> (Italian)	.. ..	natural, i.e. unfortified, wine.
	<i>Dop Brandy</i>	.. ..	<i>eau-de-vie-de-marc</i> .
	<i>Drahtbau</i> (German)	..	the system of training vines along wires.
	<i>Duft</i> (German)	.. ..	<i>le parfum du vin</i> , bouquet.
	<i>Dulce</i> (Spanish)	.. ..	<i>abocado, vin doux</i> ; a sweet wine used for blending sherries. See Chapter II., Section 1.
	<i>Edelfäule</i> (German)	..	<i>pourriture noble</i> .
	<i>Essenz</i> (German)	.. ..	The most concentrated quality of Tokay. In Hungarian <i>Eszen-cia</i> . See Chapter VI., Section 4.
	<i>estufa</i> (Portuguese)	..	a sealed chamber used for "stoving" Madeira in order to accelerate its maturity.
	<i>Fass</i> (German)	.. ..	<i>tonneau</i> ; as a measure of capacity it is sometimes used as equivalent to the hectolitre.
	<i>feurig</i> [-er <i>Wein</i>] (German)		<i>vin capiteux</i> .

<i>fiasco</i> (Italian)	..	..	the typical straw-covered Tuscan wine-flask in which wine is almost universally sold and served in Italy.
<i>Fino</i> (Spanish)	..	..	a type of <i>vino de anada</i> .
<i>Fondillon</i> (Spanish)	..	..	old <i>Tinto</i> , old Tent.
<i>Fordítás</i> (Hungarian)	..	..	a type of Tokay. See Chapter VI., Section 4.
<i>Fuder</i> (German)	..	..	<i>cuvée</i> ; as a measure of capacity it is equivalent to the English anker.
<i>Gattungsname</i> (German)			<i>appellation d'un climat</i> ; the name of the type, or class, of wine to which a given growth belongs.
<i>Gemarkung</i> (German)	..	..	<i>finage</i> ; the district a wine is grown in and so belongs to.
<i>Geropiga</i> (Portuguese)	..	..	a particular kind of Portuguese <i>vinho muido</i> , or <i>vin muté</i> , peculiar to the Alto Douro ; more often than not compounded of must, molasses and dried elderberries muted with fig-brandy. Perhaps the nearest French equivalent is a <i>mistelle</i> .
<i>getaufter</i> [Wein] (German)			<i>vin mouillé</i> ; wine the original strength of which has been watered down
<i>Gewächs</i> (German)			<i>cru</i> .
<i>Gutsname</i> (German)	..	..	<i>clos</i> ; the name of a particular vineyard property.
<i>Halbrot</i> (German)	..	..	a term for <i>Schiller</i> in Alsace and Eastern Switzerland.
<i>Hänsel</i> (German)	..	..	<i>piquette</i> .
<i>hectare</i>	..	..	a hundred ares ; 2·47 acres.
<i>hectolitre</i>	..	..	a hundred litres ; 22 gallons.
<i>Kammerbau</i> (German)	..	..	a system of training vines on wooden box-frames.
<i>Kellerabzug</i> (German)	..	..	a term signifying bottling in the estate's own cellars.
<i>Kellerei</i> (German)	..	..	<i>chaix</i> + <i>caves</i> .
<i>Kelterung</i> (German)	..	..	From <i>Kelter</i> , a wine-press. Hence the meaning, as applied to any given growth, is that the wine has been pressed and vinified by the grower or institution named.
<i>Konsumwein</i> (German)	..	..	<i>vin de consommation courante</i> , <i>vin ordinaire</i> .

	<i>lagar</i> (Portuguese)	..	A shallow open vat in which the grapes are trodden in Portugal.
	<i>Lagrima</i> (Spanish)	..	the most concentrated quality of Malaga.
	<i>Landwein</i> (German)	..	<i>vin du pays</i> .
(vinho)	<i>limpo</i> (Portuguese)	..	<i>vin nouveau</i> .
(vinho)	<i>liquoroso</i> (Portuguese)	..	a fortified wine such as Port.
(vino)	<i>maestro</i> (Spanish)..	..	a local term for <i>arropé</i> at Malaga.
	Malmsey .. ..	..	a dessert wine made from the Malvasia (Malvoisie, Malvaglia) vine; c.f. Vernaccia, Bual and Serçial: generic types of wine that take their names from the vines they are grown from and not from any particular regions.
	<i>Manzanilla</i> .. ..	..	a type of Sherry. See Chapter II., Section 1.
	<i>Máslás</i> (Hungarian)	..	a type of Tokay. See Chapter VI., Section 4.
	<i>Medizinalwein</i> (German)		<i>vin tonique</i> , a tonic wine.
	<i>Mehltau</i> (German)	..	the oidium.
	<i>mezzo taglio</i> (Italian)	..	<i>vin de coupage</i> , blending wine.
	<i>Morgen</i> (German)	..	roughly an acre: 25.5 ares.
	<i>Most</i> (German) ..	..	<i>moût</i> , <i>mosto</i> , <i>must</i> ; grape-juice in its unfermented state prior to vinification.
(vinho)	<i>muido</i> (Portuguese)	..	<i>vin muté</i> , <i>vinho surdo</i> .
	Muscat, Muscatelle, Muscadine .. ..	..	sweet dessert wine made from one or other varieties of the Muscat vine (Samos, Syracuse, Riveslates, Frontignan, Malaga, Setubal, Moscato passito, etc.), just as Aleatico or Grenache are wines called after those vines because they are made exclusively from their grapes.
	<i>natur</i> , <i>naturrein</i> (German)		signifies that the wine to which the term is applied is, according to the German Federal law, pure, unblended and, above all, unsugared.
	Oloroso .. ..	..	a type of Sherry. See Chapter II., Section 1.
	<i>Originalabfüllung</i> (German)		<i>Mise du Chateau</i> (<i>mis en bouteilles au domaine</i> , or <i>à la propriété</i>). In practice virtually identical with <i>Kellerabzug</i> . The term <i>Ortsfüllung</i> , which has precisely the same meaning, is also sometimes met with.

	<i>Ortsname</i> (German)	..	<i>l'appellation cadastrale d'un cru.</i>
	<i>Palo Cortado</i> (Spanish)	..	a type of <i>vino de anada</i> .
(<i>vino de</i>)	<i>Pasto</i> (Spanish)	.. ..	a type of Sherry. See Chapter II., Section I.
(<i>vinho do</i>)	<i>pasto</i> (Portuguese)	..	natural, <i>i.e.</i> unfortified, wine.
	<i>pecsenye</i> [- <i>bór</i>] (Hungarian)		dessert (literally "roast-meat") or, more properly, after-dinner wine.
	<i>Priorato dulce</i> (Spanish)	..	the Spanish name for the wine formerly known as "Tarragona Port," c.f. "Claret" for "Bordeaux."
	<i>puttony</i> , [adjective <i>puttonyos</i>] (Hungarian)		<i>Butte</i> and <i>buttig</i> . See Chapter VI., Section 4.
	<i>Qualitätsbau</i> (German)	..	a term applied to viticulture conducted so as to produce quality rather than quantity.
	<i>Quantitätsbau</i> (German)		a term applied to viticulture conducted so as to produce quantity rather than quality.
	<i>Quinta</i> (Portuguese)	..	Actually more or less the same thing as a <i>bodega</i> or a <i>chai</i> ; but owing to the fact that every <i>Quinta</i> is surrounded by a group of its own, or dependent, vineyards, and vinifies, blends and sells their wine, it may be said to correspond rather to the French <i>domaine en vignables</i> , or <i>Bordelais Château</i> .
(<i>vino de</i>)	<i>racion</i> (Spanish)	.. ..	<i>vin ordinaire</i> , <i>Konsumwein</i> .
	<i>raki</i> (Greek)	.. ..	<i>eau-de-vie</i> , brandy.
	<i>rancio</i> (Spanish)	.. ..	a dry dessert wine that has turned pale with age.
	<i>rosati</i> (Italian)	.. ..	<i>vin rosé</i> .
	<i>raya</i> (Spanish)	.. ..	a type of <i>vino de anada</i> .
(<i>vinho do</i>)	<i>roda</i> (Portuguese)	..	literally "travelled wine"; a term used in Madeira to denote wine that has made the East or West Indies voyage to accelerate its maturity; c.f. " <i>Bordeaux retour des Indes</i> ."
	<i>Sack</i>	.. ..	<i>seccato</i> , <i>vino secco</i> ; the old generic name for dry, white and, possibly, partially simmered wine, putatively of the colour and substratum flavour common to Sherry, Madeira and Marsala.
(<i>vino</i>)	<i>santo</i> (Italian)	.. ..	a type of Italian semi-dessert wine of a deep amber colour.

<i>Schaumwein</i> (German)	..	<i>mousseux</i> , a sparkling wine.
<i>Schenkwein</i> (German)	..	wine drawn from the wood like beer.
<i>Schiller</i> (German)	..	a light-red draught wine made from a mixed pressing of red and white grapes, but not a <i>vin rosé</i> in the French sense.
<i>Schönung</i> (German)	..	<i>collage</i> ; the fining of a wine.
<i>Sekt</i> (German)	..	German imitation Champagne. Caveat emptor !
<i>Solera</i> (Spanish)	..	the "Mother Wine" used in blending Sherries. See Chapter II., Section 1.
<i>Spätlese</i> (German)	..	<i>la dernière ceuillette</i> , the <i>troisième trie</i> of the Sauternais ; in practice an <i>Auslese</i> made of the latest grapes to ripen in a vineyard in a favourable and sunny vintage. <i>Edelfäule</i> is more developed in a <i>Spätlese</i> wine than in an <i>Auslese</i> , which may have been made at the outset of the <i>Weinernte</i> .
<i>Sprit</i> (German)	..	<i>eau-de-vie-de-marc</i> .
<i>spumante</i> (Italian)	..	<i>mousseux</i> , a sparkling wine.
<i>stravecchio</i> (Italian)	..	literally an extra-old wine. In practice a description carrying singularly scanty and vague assurances of age, the dating of wines with the years of their vintages being still in its infancy in Italy.
<i>Südweine</i> (German)	..	A generic name for sweet Greek dessert wines, sometimes applied to Port, Madeira, Marsala, etc., as well.
(vinho) <i>surdo</i> (Portuguese)	..	<i>vin muté</i> , <i>vinho muido</i> ; sometimes simply a fortified wine. Port, according to Portuguese law, must be a <i>vinho surdo</i> .
<i>Süssdruck</i> (German)	..	the local term for <i>Auslese</i> in Eastern Switzerland.
<i>Szamorodner</i> (Hungarian)		German <i>Samorodner</i> ; Tokay made from an indiscriminate and mixed pressing of ordinary Furmint grapes and <i>Trockenbeeren</i> . See Chapter VI., Section 4.

	<i>Szemelt</i> (Hungarian)	..	<i>Auslese</i> .
(<i>vino</i>)	<i>tierno</i> (Spanish)	.. ..	a local term for <i>arropé</i> at Malaga.
	<i>Tinto</i> (Spanish)	.. ..	<i>vin de teinture</i> , <i>vino de color</i> , colouring wines for blending; also Tent.
	<i>Tischwein</i> (German)	..	<i>vinho do pasto</i> ; beverage, or dinner wine.
	<i>Trockenbeeren</i> (German)		literally "dry berries"; the raisinous, or semi-passulated berries—a few of which form in each bunch of Furmint grapes—to the existence of which Tokay owes its peculiar manner of preparation and resultant flavour. See Chapter VI., Section 4.
	<i>Ursprungsbezeichnung</i> (German)		<i>appellation d'origine</i> .
	<i>uvaggi</i> (Italian)	.. ..	a term applied in Piedmont to the commoner kinds of wine that are pressed from several varieties of grapes thrown in the press together. See Chapter V., Section 1.
(<i>vinho</i>)	<i>verde</i> (Portuguese)	..	<i>vin vert</i> , new, rough wine still harsh in taste.
	Vermouth	.. ..	a preparation of white wine with quinine, wormwood and other herbs, the precise ingredients of which differ considerably as between the French and Italian varieties and the several local variants which are the specialties of certain Italian towns.
	<i>vinello</i> , <i>vinetto</i> , <i>vinettino</i> (Italian)		<i>un petit vin assez maigre</i> ; poor, thin or sour wine. Italian diminutives of <i>vino</i> .
	<i>Wachstum</i> (German)	..	<i>cru</i> , growth; more often applied in a personal sense to the vineyard-estate of a named wine-grower.
	<i>Weinbau</i> (German)	..	viticulture.
	<i>Weinbauer</i> (German)	..	<i>vigneron</i> , vine-dresser.
	<i>Weinberg</i> (German)	..	<i>vignoble</i> , vineyard.
	<i>Weinbergslagenname</i> (German)		<i>nom du climat</i> , ou <i>lieu-dit</i> .
	<i>Weingehalt</i> (German)	..	<i>degré alcoolique</i> , alcoholic strength, content or vinosity.

<i>Weingelände</i> (German)	..	<i>un coteau en vignes.</i>
<i>Weingut</i> (German)	..	<i>domaine en vignobles ; a vineyard property.</i>
<i>Weinkunde</i> (German)	..	<i>wine lore, œnology.</i>
<i>Weinland</i> (German)	..	<i>une région viticole ; a wine-growing district.</i>
<i>Weinlese, Weinernte</i> (German)	.. ..	<i>vendange, the gathering in of the vintage.</i>
<i>Weinprobe</i> (German)	..	<i>dégustation.</i>
<i>Weinrebe</i> (German)	..	<i>vigne, a vine.</i>
<i>Weinsegen</i> (German)	..	<i>an abundant vintage.</i>
<i>Weinstock</i> (German)	..	<i>un pied de vigne.</i>
<i>Weintraube</i> (German)	..	<i>raisin-à-vin, wine-grape.</i>
<i>Winzer</i> (German)	..	<i>viticulteur, cultivateur de vignes, a wine-grower.</i>
<i>Winzerverein</i> (German)	..	<i>cooperative vinicole ; cooperative régionale, ou communale, des viticulteurs.</i>
<i>würzig</i> (German)	..	<i>the adjective of the untranslatable French noun <i>sève</i> ; something between rooty and spicy in flavour.</i>

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Class of Wine	Name of Growth and Shipper	Quantity	Vintage	Price per doz.	Date Purch.

<i>Where Bought</i>	<i>Remarks</i>	<i>Quantity remaining at Dec. 31st</i>

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